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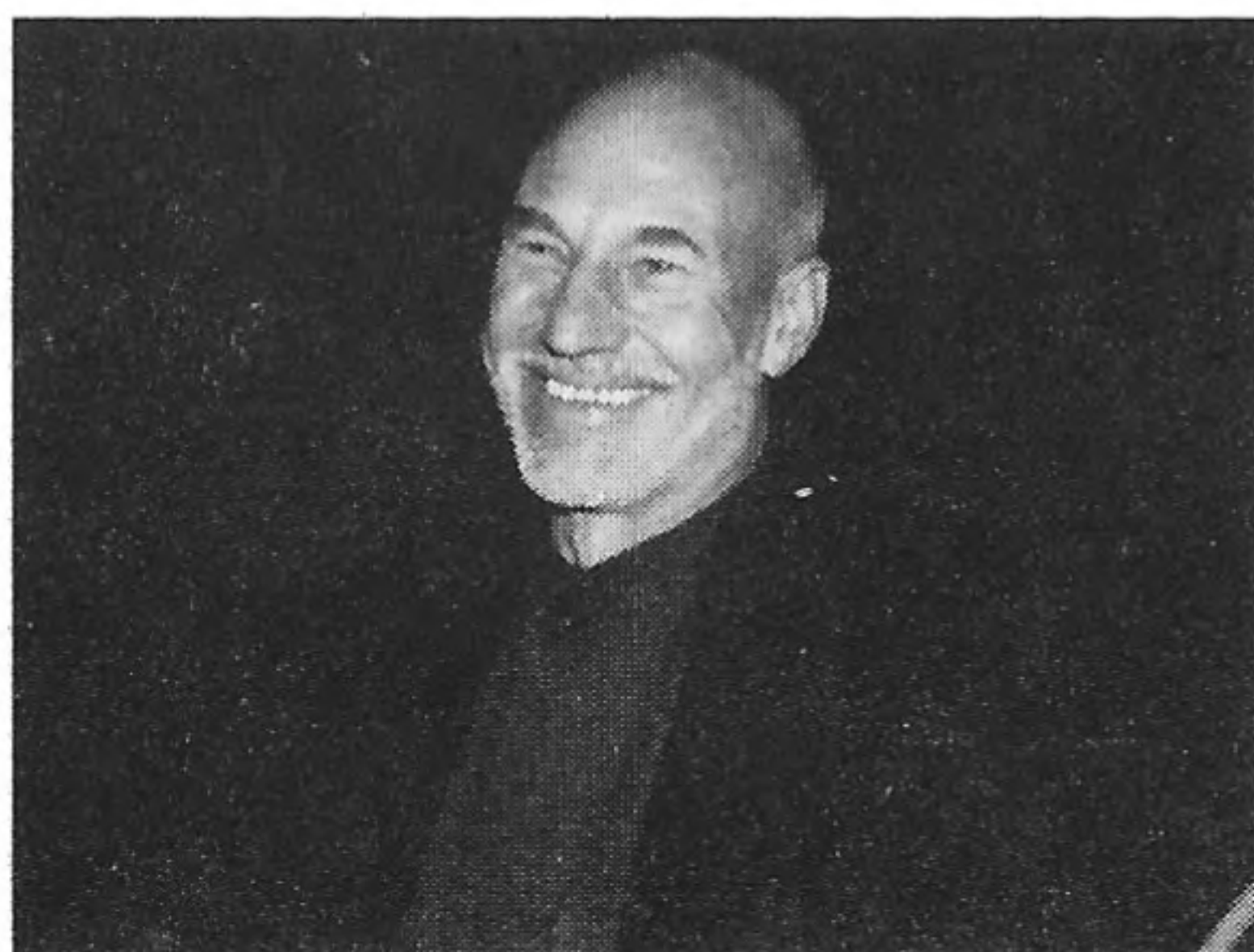
ON THE AISLE

with
Harry
HAUN

NAMES AT SEA—It was a dark and stormy night greeting the bow of *Jeffrey* (the movie). Sprinkled with half the NYC theatre community, it got a screening-and-sailing send-off from Broadway



Batt (l.) plays Darius, the “we thought you were fabulous” cat, in Rudnick’s (r.) *Jeffrey*



Patrick Stewart was all smiles at the opening-night bash for *Jeffrey*, the hit play turned film



(fr. l.) Coco La Chine, Tigs VanDerveer & Empress Philomena surround Jbara (ctr.)

Cares/Equity Fights AIDS that netted, come hell and very high water indeed, \$45,000. ■ After the 57th St. Playhouse unreeling, guests sloshed to Pier 62 where the good ship S.S. Spirit of New York bobbed about, waiting to take them on a “pleasure” cruise; redubbed the S.S. Jeffrey for the night, it looked like the S.S. Minnow in that weather—in fact, **ROBERT KLEIN** declined—but game Gilligans sallied forth, and it was a round trip (thankfully, considering the transvestites on board who’d have fought tooth and fang over **TINA LOUISE**’s role). ■ Talk about rocky launchings, the habitually *Blown Sideways* **CLAUDIA SHEAR** was right at home! ■ Fresh from his own storm-tossed *Tempest* up in Central Park—and ready to resume it soon on Broadway, **PATRICK STEWART** lent some “Star Trek” stability to the voyage (he steals the picture, in a head-swimming change-of-pace). ■ Title player **STEVEN WEBER**, who’ll wed before “Wings” takes off on TV again, didn’t make the do (due to a film commitment: **MEL BROOKS**’s *Dracula’s Dead and Loving It*), but **MICHAEL T. WEISS**, who plays his HIV-positive lover, showed up—with his fiancée. ■ On the road with *Victor/Victoria*, **GREG JBARA** snuck in for the event—and to see Mrs. Jbara (*Show Boat*’s **REBECCA LUKER**); he’s the “preoperative transsexual lesbian” in *Jeffrey*. ■ Author

PAUL RUDNICK, director **CHRISTOPHER ASHLEY** and actor **BRYAN BATT** are the only people from the play to repeat their chores on film. Batt really was in *Cats* when he auditioned for the part of the play’s Broadway gypsy (then in *Grand Hotel*); Rudnick found *Cats* funnier and rewrote accordingly; Batt’s now in *Sunset Boulevard* and understudying **ALAN CAMPBELL**. ■ For his first date with beau Dr. **JOHN RAFTS**, Rudnick admitted he took him to *Jeffrey* (the play): “Isn’t that the pushiest thing you ever ever heard?”

FROM STAGE TO SCREEN

Playbill On-Line puts theatre news on the front page

After the excitement of Playbill On-Line's launches on America Online, Prodigy, the Internet, CompuServe and eWorld, PLAYBILL's online theatre information service is spending the summer expanding our services and fun. We've added dozens of summer theatre schedules, and our preview of the 1995-96 season is already online.

We've also greatly increased the number of photos available for downloading—now nearly 100—from every Broadway show, most Off-Broadway shows, national tours and some major regional productions. (Our photo of Betty Buckley in *Sunset Boulevard* was downloaded hundreds of times in just the first four days, and the first regional photo we offered, Goodspeed's *Swinging on a Star*, announced its move to Broadway this fall.)

For young theatre lovers, we host a live Chat Camp on Prodigy (Mondays at 2 P.M.

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—by Robert Viagas



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AUGUST 1995

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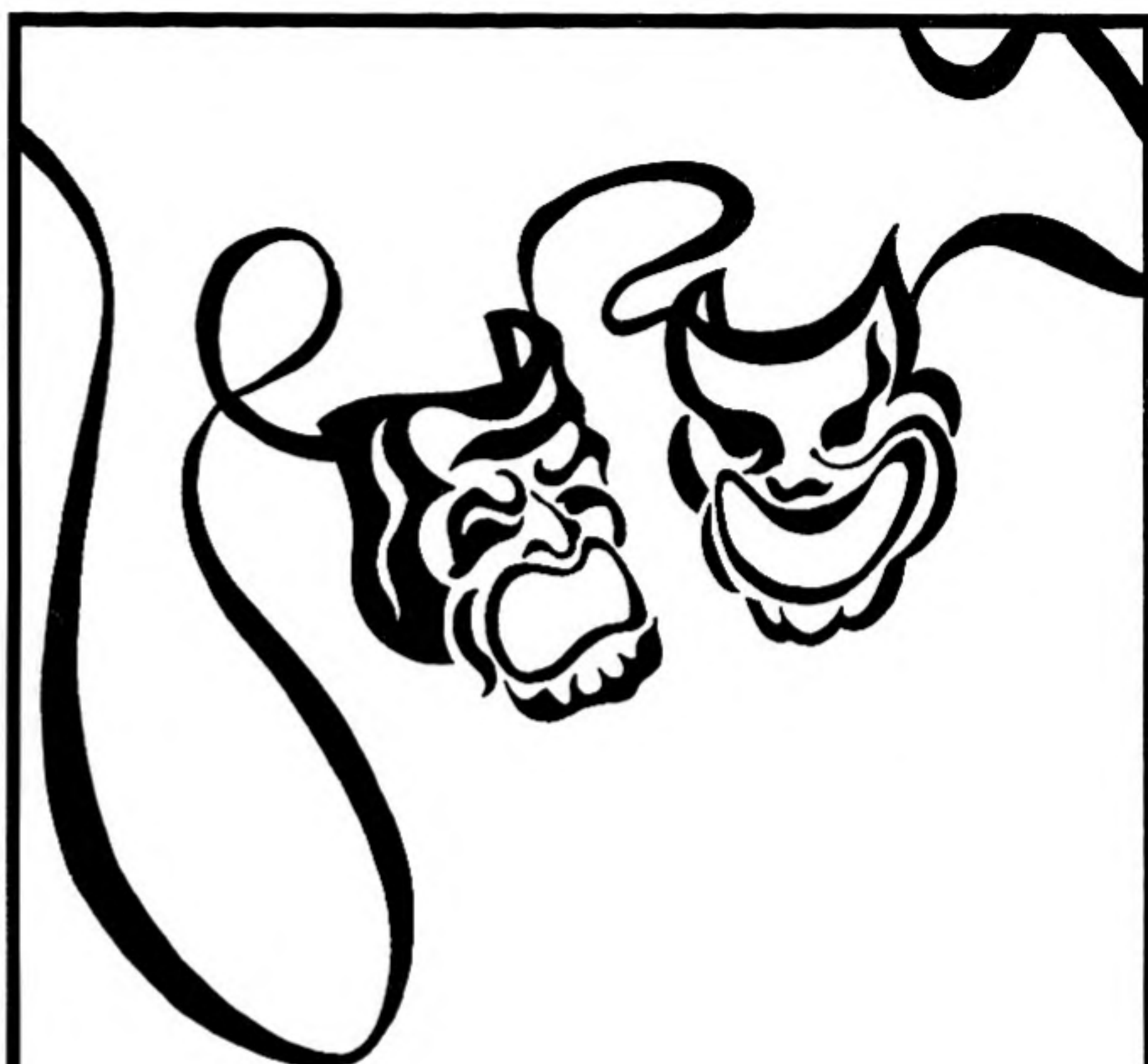
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THEATRE QUIZ by Andrew Gans

Everyone knows that Carol Channing was the first to play the lead in *Hello, Dolly!* But did you know that Ethel Merman eventually played her and Pearl Bailey and...? Below are photos of the original stars from three different musicals and their replacements. Can you name them all *and* identify who played the role first? Answers are below.

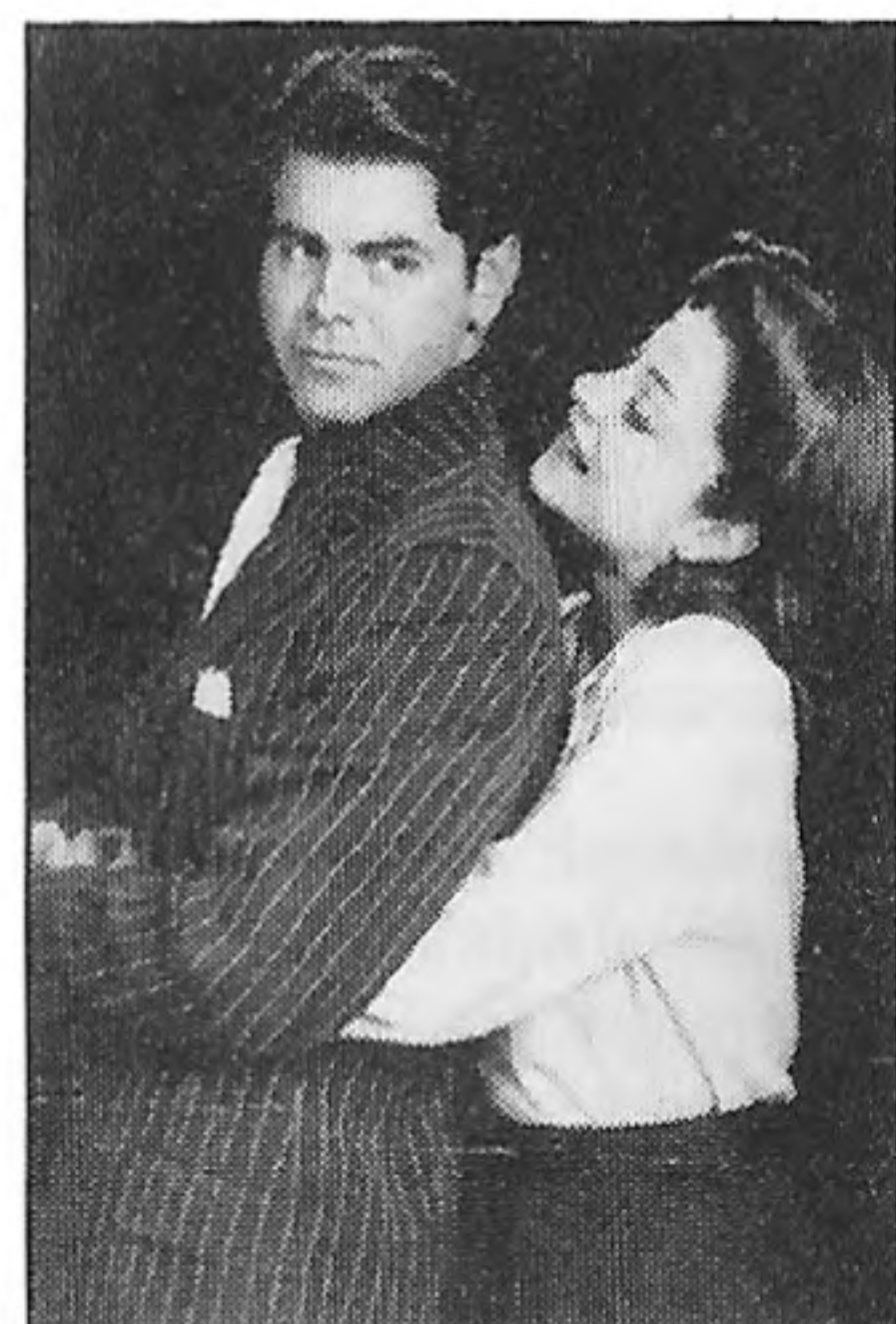
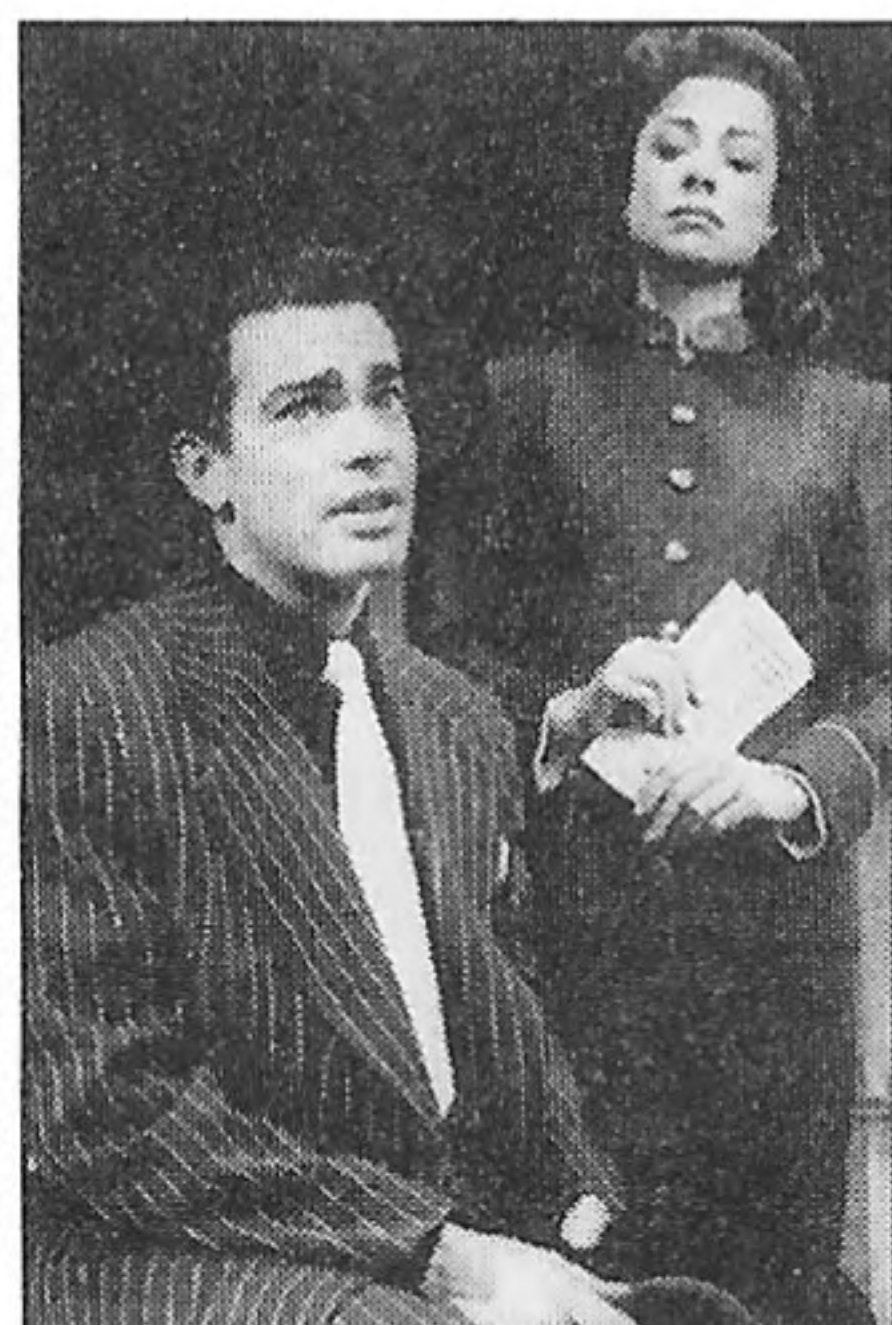


1 The first Witch in *Into the Woods* won the Tony in Song & Dance. Her successors were stars from TV—one from “*The Cosby Show*” and the other from “*Too Close for Comfort*.”



2 (clockwise from above) He was nominated for a Tony for creating the title role in *The Will Rogers Follies* and was succeeded by these country singers.

3 (below, l.-r.) This film star played Sky Masterson in the recent *Guys and Dolls* revival. Other Skys included a former “*Dukes of Hazard*” co-star as well as performers from *Baby and Beauty* and *the Beast*.



ALL PHOTOS: MARTHA SWOPE ASSOCIATES

Answers (names in bold originated the role): (1) l.-r. **Phyllicia Rashad**, Nancy Dussault, **Bernadette Peters** (2) clockwise from top l. **Keith Carradine**, Mac Davis, Larry Gatlin (3) l.-r. **Peter Gallagher**, Tom Wopat, Martin Vidnovic, Burke Moses



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NEW STAR ON THE BOULEVARD

Neither hype nor headline-making controversy surrounds Betty Buckley's chapter in the *Sunset Boulevard* saga—just pure talent. For those who missed her take on the forgotten silent-screen star Norma Desmond in London's West End, fear not: The incredible word-of-mouth that drifted across the Atlantic this past winter is now reality eight times a week at the Minskoff Theatre.

FRANCESCO SCAVULLO

For anyone who has ever heard Buckley sing, it is evident she possesses one of the finest, and perhaps the most unique, instruments in the musical theatre: a voice of supple steel, capable of piercing the soul with either its razor-edged belt or ethereal upper register. The proof, so to speak, is in the recordings: Her latest release, *The London Concert*, taped live in London with a 65-piece orchestra, features some astounding vocalisms and joins her other work for Sterling Records—the more subtly jazz-flavored *Children Will Listen* and *With One Look*—as well as an out-of-print gem on the Rizzoli label, sim-

ply titled *Betty Buckley*. However, the vaunted singing is only part of the Buckley package; it is the actress in her that has given life to Norma, Grizabella and a whole range of characters who have composed an award-winning career.

Over lunch at one of her favorite Upper West Side haunts, Buckley spoke to PLAYBILL about the career, her life, her imminent opening in the New York production of *Sunset Boulevard* and her views on one of the greatest roles in film—and now musical theatre—history: Norma Desmond, the aforementioned faded silent-movie star whose narcissism

by Andrew Gans

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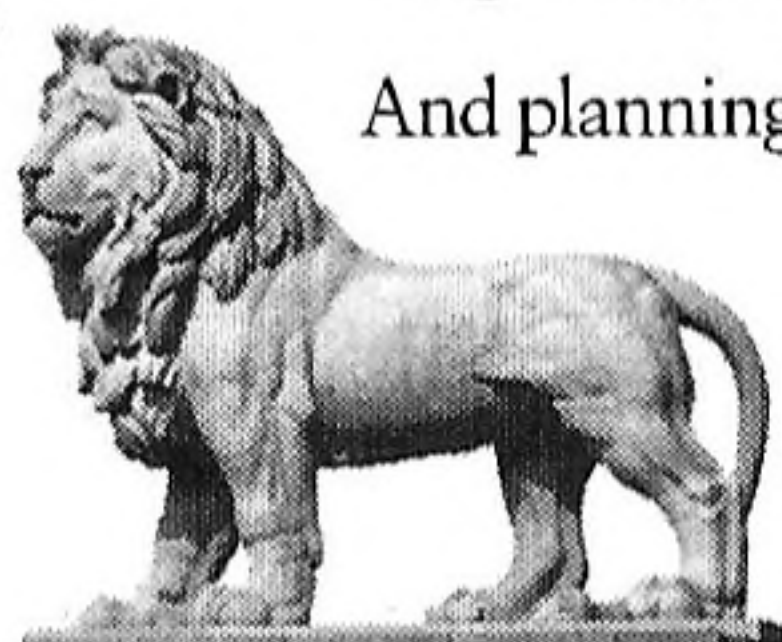
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and self-delusions lead to her downfall. An actress's dream role, the part runs the gamut of emotions, and if there is one moment in the show where Buckley transcends the rest of her striking performance, it is Norma's return to Paramount Studios to rediscover her past glory, proclaiming, "This world's waited long enough. I've come *home* at last." "I think that's probably one of the most perfect moments of musical theatre that I've ever been a part of," Buckley confesses. "The staging, the lighting, the emotional con-

"I think a good actor's job is to be the advocate of the character . . . [so] the witnesses of the story understand clearly why she is the way she is and can identify with her journey."

tent, the orchestra: Everything combines to create a beautiful, poignant moment."

Surprisingly, it is a non-singing moment, Buckley's final mad descent down Norma Desmond's lavishly imposing staircase, that elicits raves from *Sunset* composer Andrew Lloyd Webber, a performance he describes as "chilling and extraordinary, as well as being very moving." This moment comes right after another emotionally charged scene when Norma fatally shoots Joe Gillis, the young writer turned gigilo, who attempts too late to escape from her clutches. Buckley makes it clear she doesn't condone Norma's actions but does believe that "although everything Norma does is taken to an extreme, what she goes through is pretty basic: yearning, longing, obsessing with her desire for creative expression. She has a fear of aging, of being left out of life. She's a very universal archetype. I think we all go through to a greater or lesser degree the same things Norma goes through."

When asked whether she feels it is necessary or even possible to make Norma sympathetic to an audience, Buckley's response encompasses her philosophy of acting: "I think a good actor's job is to be the advocate of the character . . . you're responsible to make a case for the character . . . [so] the witnesses of the story understand clearly why she is the way she is and can identify with her journey."

Buckley has been seducing audiences for years—she began dance lessons at age



FRANCESCO SCAVILLO

three, eagerly encouraged by her mother, who herself had been a singer/dancer in college. "She was very definitely a stage mother and very definitely pushed me, which was fine with me because I wanted to do it." However, her father, a former Air Force Lieutenant Colonel, was not supportive and vehemently opposed his daughter's theatrical pursuits. "My parents had this constant war about what I was going to do with my life, which was not the easiest thing to grow up with—his resistance and then her enthusiasm."

Buckley's speech is punctuated with spiritual references, expressed most vividly in her description of the moment it became clear she knew her destiny: "I saw my first piece of musical theatre in Texas . . . *Pajama Game* with Bob Fosse's original choreography. During "Steam Heat" I had this amazing experience, where this consciousness sort of rose up in my 11-year-old body that said, 'This is what you'll be doing for the rest of your life.'"

By the time she was 15, Buckley was already working professionally in both musical theatre in stock productions and in revues at the Six Flags amusement park in Texas. On long days at Six Flags, she and the other singer/dancers would perform up to 16 shows a day, accompanied on the piano by Gordon Lowry Harrell, who, like Buckley, was Broadway-bound (for a career as a conductor). Buckley recalls with great fondness her memories of working with Harrell: "Whenever we had an argument, he

Buckley credits meditation with helping her through the ups and downs of what can be a crazy business

would say, 'Watch your step Betty Lynn. You need me,' and I'd reply, 'Oh, Gordon, I can make up my own mind.' Then I'd go out onstage, and he would change the key, so the high note of the song I was singing was one note out of my range, so I would have to scream to hit it. It was quite hysterical." Buckley earned her stripes in this 16-shows-a-day period and landed the part of Martha Jefferson in the musical *1776* her first day in New York. Roles followed in the London production of *Promises, Promises* and the Broadway company of *Pippin*, and then she headed west for TV fame to star opposite Dick Van Patten in "Eight Is Enough."

The transition from theatre to television was easy enough for the *actress*, but on a personal level Buckley feels she lost sight of her inner self during the "Eight Is Enough" years: "I was feeling really kind of bereft, and my ex-husband suggested I go to this meditation center . . . [where] I was very moved by the teacher, and I

started meditating, became a vegetarian, and my life

cleared up very quickly." Buckley credits meditation with helping her through the ups and downs of what can be a crazy business: "By meditation and really focusing, I realized I am not my work as an actress, and I am not my work as a singer. I am a person, and I have a life that is larger than just what I do."

Buckley tries to impart some of this knowledge to the up-and-coming generation of performers by teaching acting and musical theatre classes. "I had always felt that if I had just met a woman, like the one I am *now*, when I was younger, and she had sat me down and told me the truth about things," Buckley relates, "I could have saved myself so much trouble. When I finally found good teachers, they taught me so many things. I've been so grateful to my teachers, and now that I feel I'm grown up and have so much to share, it's good to avail yourself to talk to people

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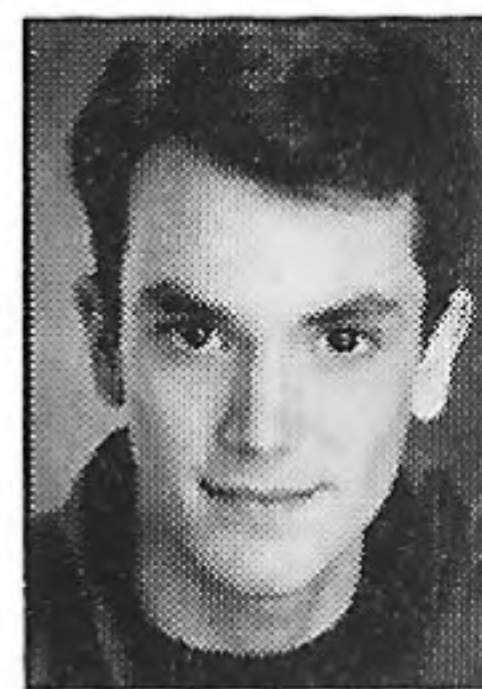
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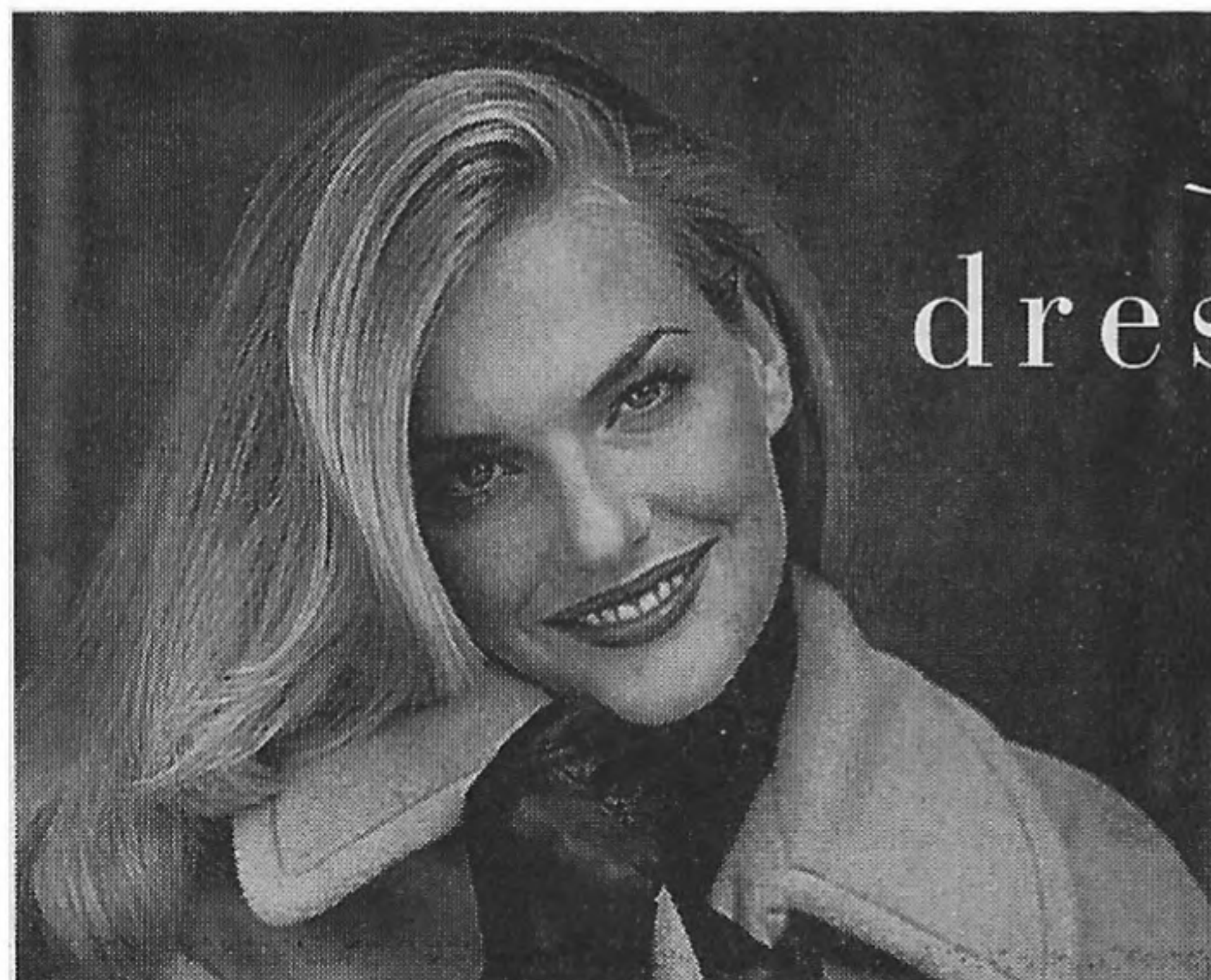
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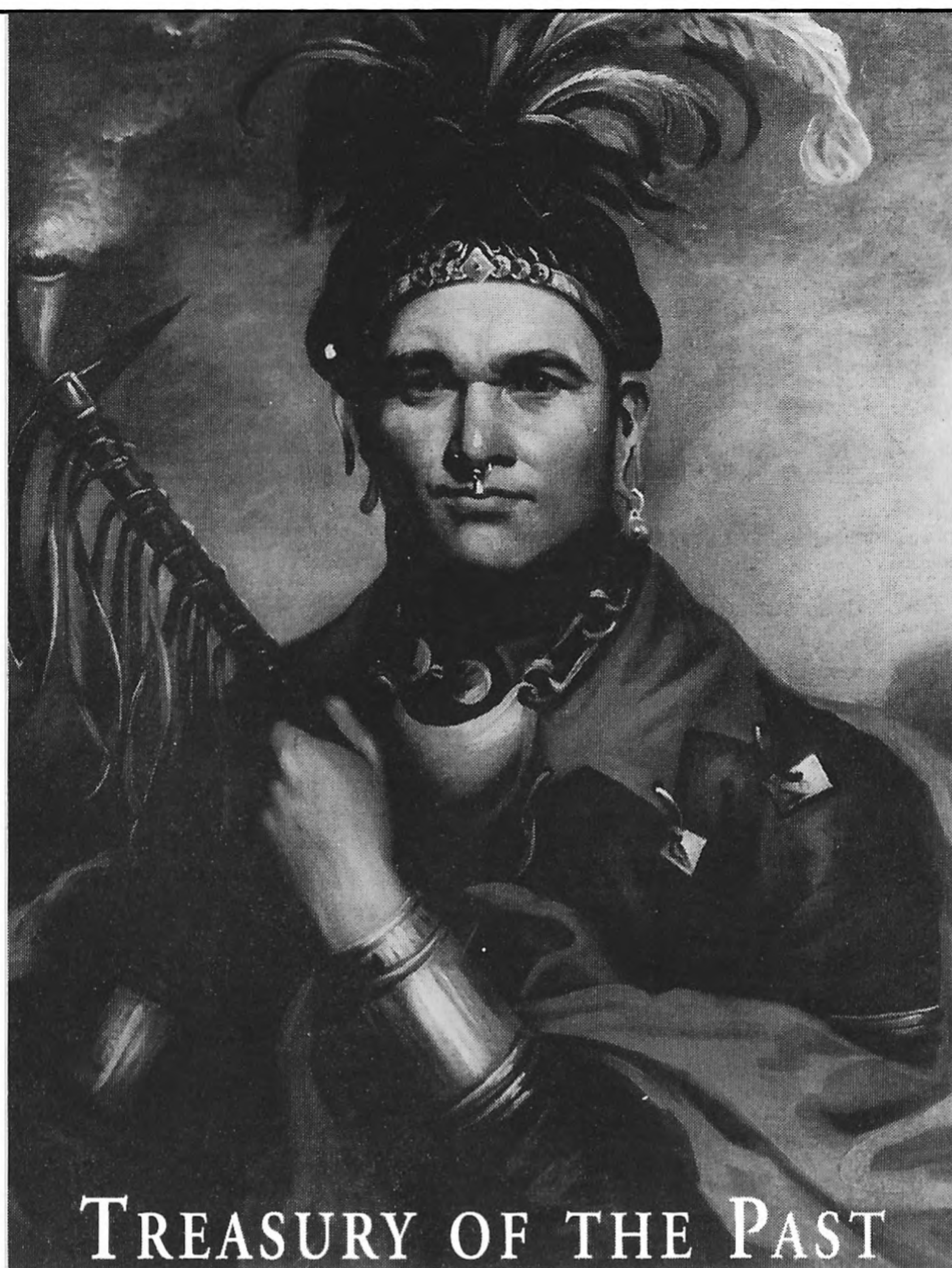
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VAN ABRAHAMS, TIMOTHY ALBRECHT, KEVIN BAGBY, HAL BEASLEY, TIMOTHY ROBERT BLEVINS, DAVID BRYANT, JOSEPH CASSIDY, ROOSEVELT ANDRÉ CREDIT, KAREN CURLEE, JACK DABDOUB, MICHELLE DAWSON, DEBBIE de COUDREAUX, LORRAINE FOREMAN, JOSE GARCIA, RON GIBBS, STEVE GIRARDI, DANIELLE GREAVES, JULIA GREGORY, ROBERTA GUMBEL, JEFF HAIRSTON, LORNA HAMPSON, DAVID EARL HART, RICHARD L. HOBSON, MICHEL LaFLÈCHE, KAREN LIFSHEY, KIM LINDSAY, LOUISE-MARIE MENNIER, KIMBERLEY MICHAELS, PANCHALI NULL, MIKE O'CARROLL, JEANETTE PALMER, AMY JO PHILLIPS, CATHERINE POLLARD, DOMINIC RAMBARAN, JIMMY RIVERS, ALONZO SAUNDERS, MICHAEL SCOTT, JILL SLYTER, BOB WALTON, LAURIE WALTON, CHERYL WARFIELD, JOSEPH WEBSTER, JO ANN HAWKINS WHITE, DARLENE B. YOUNG

Swings

ROB CONSTANTINE, DENNIS DANIELS, DAVID DANNEHL, JEFFERY FERGUSON, TARI KELLY, RICHIE McCALL, LOUISE ST. CYR, CONNY SASFAI

Children

LARISSA AUBLE, KIMBERLY JEAN BROWN, JORAN CORNEAL, EDWIN HODGE, IMANI PARKS

"Band on the Cotton Blossom": Jeanette Palmer (Cymbals), Bob Walton (Glockenspiel), Paul Gallo (Clarinet), Dan Levine (Trombone), Michael Scott (Bass Drum), Nathan Durham (Tuba), Brian Miller (Flute).

Standbys and Understudies

Standbys and understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Standbys: For John McMartin—RALPH WILLIAMS: for Elaine Stritch—SHEILA SMITH: for Michel Bell—ANDRÉ SOLOMON-GLOVER.

Understudies: For Cap'n Andy—Mike O'Carroll; for Parthy—Lorraine Foreman; for Magnolia—Kim Lindsay, Michelle Dawson; for Ravenal—Doug LaBrecque, Joseph Cassidy; for Julie—Kimberley Michaels, Debbie de Coudreaux; for Queenie—Amy Jo Phillips, Jo Ann Hawkins White; for Joe—Richard L. Hobson, Jose Garcia; for Steve—Michael Scott, David Earl Hart; for Frank—Bob Walton, Steve Girardi, Ron Gibbs; for Ellie—Karen Curlee, Tari Kelly; for Kim—Tari Kelly, Karen Lifshey; for young Kim—Kimberly Jean Brown; for Windy—David Dannehl, David Earl Hart; for Pete—David Earl Hart, David Dannehl; for Backwoodsman—Michael Scott, David Dannehl; for Vallon—Michael Scott, David Dannehl; for Jim—Michael Scott, David Dannehl; for Jake—David Dannehl, Dennis Daniels; for Ethel—Kimberley Michaels, Louise St. Cyr; for Landlady—Panchali Null; for Mother Superior—Panchali Null, Lorraine Foreman; for Lottie—Laurie Walton, Tari Kelly; for Dottie—Laurie Walton, Tari Kelly; for Old Lady—Panchali Null, Lorraine Foreman; for the roles of Jeb, Dealer and Charlie—David Dannehl, Dennis Daniels; for Drunk—David Earl Hart, David Dannehl; for Balcony Soloist—Kimberley Michaels, Louise St. Cyr; Fan (on the Levee)—Tari Kelly, Conny Sasfai.

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SHOW BOAT SCENES AND MUSICAL NUMBERS

ACT ONE OVERTURE

Scene 1: The levee at Natchez on the Mississippi River (1887)

"Cotton Blossom" Stevedores, Gals and Townspeople

"Cap'n Andy's Ballyhoo" Cap'n Andy, Parthy, the Show Boat Troupe,
Stevedores, Gals and Townspeople

"Where's the Mate for Me?" Ravenal

"Make Believe" Ravenal and Magnolia

"Ol' Man River" Joe and Stevedores

Scene 2: Kitchen pantry of the "Cotton Blossom"

"Can't Help Lovin' Dat Man" Julie, Queenie, Joe, Magnolia and Ensemble

Scene 3: Natchez. Outside a riverfront gambling saloon

"Till Good Luck Comes My Way" Ravenal, Pete, Frank and Townspeople

Scene 4: Auditorium of the "Cotton Blossom"

"Mis'ry's Comin' Aroun'" Queenie, Stevedores and Gals

Scene 5: The Windows of Magnolia's cabin and Ravenal's room

"I Have the Room Above Her" Ravenal, Magnolia

Scene 6: Fort Adams. Box Office on the foredeck of the "Cotton Blossom"

"Life Upon the Wicked Stage" Ellie and Townswomen

"Queenie's Ballyhoo" Queenie, Stevedores and Gals

Scene 7: Auditorium and stage of the "Cotton Blossom"

Scene 8: Upper deck of the "Cotton Blossom"

"You Are Love" Ravenal and Magnolia

Scene 9: The levee in Natchez

Act One Finale—"The Wedding Celebration" The Company

ACT TWO ENTR'ACTE

Scene 1: The levee in Natchez. Exterior of the "Cotton Blossom" (1889)

Scene 2: Magnolia's room on the "Cotton Blossom"

"Why Do I Love You?" Parthy and the Company

Scene 3: Montage I. Chicago (1889)

"Dandies on Parade" City Folk

On the Dock at Natchez (1899)—Chicago. Outside the Palmer House Hotel (1899)

Scene 4: Chicago. A room in a boarding house

Scene 5: Chicago. St. Agatha's Convent

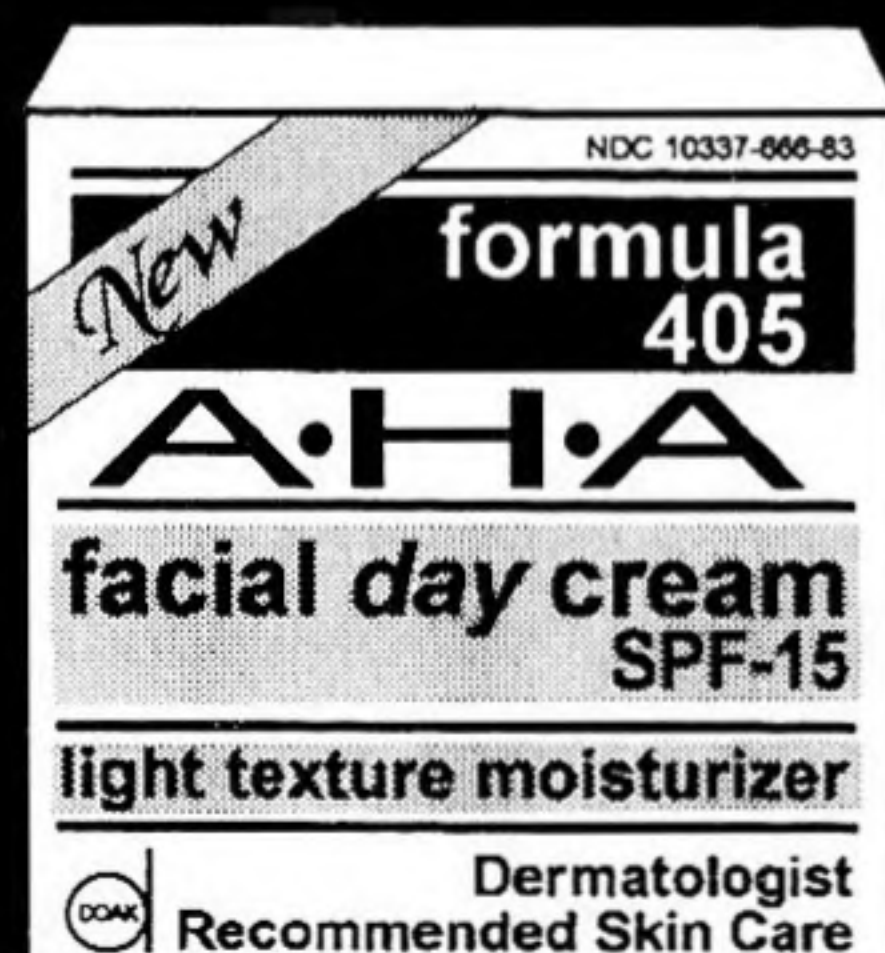
"Alma Redemptoris Mater" Choir

"Ol' Man River" Joe

Scene 6: Chicago. Rehearsal at the Trocadero Night Club

"Bill" (lyrics by P.G. Wodehouse, revised by Oscar Hammerstein II) Julie

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Notes from THE LEAGUE

Broadway on Broadway

Broadway on Broadway, the theatre's annual salute to the theatre audience, will be held this year in Times Square Sunday, September 10.

The shift from the usual pre-matinee Wednesday to Sunday should make it easier for whole families to attend, according to Susan E. Lee, Director of Marketing for The League of American Theatres and Producers. Sunday may also be a better day for the foreign visitors and tourists who increasingly have become a significant sector of the Broadway audience.

Free to all who show up in Times Square on the appointed day, *Broadway on Broadway* is, in Ms. Lee's phrase, the theatre's annual "block party." And that very well expresses the spirit of the occasion. As in past years, all the shows on Broadway, in one way or another, participate.

That means all the playing musicals: *Sunset Boulevard*, *Smokey Joe's Cafe*, *Show Boat*, *The Phantom of the Opera*, *Miss Saigon*, *Les Misérables*, *How To Succeed in Business without Really Trying*, *Grease!*, *Crazy for You*, *Cats* and *Beauty and the Beast*.

Stars and supporting players, including chorus singers and dancers, crowd together on a trestle stage erected in the triangle between 43rd and 44th Streets to play to an audience that generally fills Times Square as far uptown as the TKTS booth on 47th Street. No other event except for New Year's Eve draws such a crowd.

For better viewing from distant locations in Times Square, the show will be simulcast on the Sony Jumbotron located on Times Tower.

"Once again, the entire theatre community will join to create one of the city's most memorable events," said Harvey Sabinson, Executive Director of the League.

Naturally, the 90-minute show is predominately musical—it's Broadway singing—but the plays are represented as well, and the show is emblematic of everything playing in the theatres: one show, all shows.

Usually staged in July, *Broadway on Broadway* this year has been shifted to September for another good reason. This way, it

will serve as the symbolic opening of the new Broadway season.

Broadway on Broadway is presented by The League in association with the Times Square Business Improvement District and, for the fourth straight year, with the support of American Express as part of its long-standing commitment to Broadway theatre and to the city.

"We are thrilled to present *Broadway on Broadway* for the fourth consecutive year in the 'bow tie' of Times Square," said Gretchen Dykstra, President of the Times Square B.I.D. "This year, the concert will be held on a Sunday afternoon, giving more families, visitors and residents in the Tri-state area the opportunity to enjoy this exciting New York City tradition."

For American Express, Lloyd M. Wirshba, vice president and general manager, restaurant and entertainment industries, said his company "was extremely proud upon entering its fourth year as sponsor of *Broadway on Broadway*."

The show also ties into NY '95, the summer-long cultural and commercial promotion jointly sponsored by the city and participating industries, which gives visitors, through attractive travel packages and other advantages, favorable access to the city's theatres, museums, galleries, sports events and restaurants.

As part of its continuing effort to make New York theatre-going easier and more attractive to visitors and foreign tourists, The League has joined with Delta Dream Vacations in Fort Lauderdale, Florida, to create a Destination Broadway vacation package. The plan puts a Broadway show into the center of the package, which includes air transport and hotel accommodations for a three-day, two-night visit to New York. Booking the package is accomplished with one telephone call to 800-872-7786.

"In making *Destination Broadway* a Delta Dream Vacation," said Ms. Lee for The League, "we are confident of its success for both our organizations and for the consumer."

Playbill is pleased to make this space available to The League of American Theatres and Producers. The opinions expressed herein are those of The League and not necessarily those of Playbill.

"Can't Help Lovin' Dat Man"Magnolia
Scene 7: Entrance to the Palmer House Hotel, New Year's Eve, 1899
Scene 8: Trocadero Night Club
 "Goodbye, My Lady Love" (Music and Lyrics by Joseph E. Howard)Frank and Ellie
 "After the Ball" (Music and Lyrics by Charles K. Harris)Magnolia and Ensemble
Scene 9: Montage II (1900-1921). The levee at Natchez
 "Ol' Man River"Joe
 The streets of Chicago. The revolving door of The Palmer House Hotel
Scene 10: The levee at Natchez (1927)
 "Dance Away the Night"Magnolia
Scene 11: Later on the levee
 "Kim's Charleston"Kim, Parthy and the Company
 Act Two FinaleJoe and the Company

Additional Musical Sources

"I Might Fall Back on You"
 "It's Getting Hotter in the North"
 "Ah Still Suits Me"
 "How'd You Like to Spoon with Me?"*
 "Dance Away the Night"
 "Hey, Feller!"
 "The Washington Post" (by John Philip Sousa)
 *by Jerome Kern; but not originally in *Show Boat*

THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION.

SHOW BOAT ORCHESTRA

Musical Director/Conductor: Eric Stern
 Associate Conductor: Catherine Matejka
 Assistant Conductor: Ethyl Will
 Musical Coordinator: John Monaco

Violins: Yuval Waldman (Concert Master), Joel Pitchon, Mara Milkis, Lesa Terry, Christopher Cardona, Nina Simon, Byong Kwak, Christine Sunnerstam; Viola, House Contractor: Susan Folari; Viola: Katherine Sinsabaugh; Celli: David Calhoun, Ellen Hassman; Bass: Jeffrey Levine; Flute/Piccolo: Brian Miller; Flute/Clarinet/Soprano Sax: Vincent Della Rocca; Clarinet: Paul Gallo; Clarinet/Bass Clarinet/Alto Sax: Dale Kleps; Bassoon/Tenor Sax: George Morera; Oboe/English Horn: Marsha Heller; Trumpets: Robert Millikan, Richard Kelley; Tenor Trombone: Dan Levine; Tuba/Bass Trombone: Nathan Durham; French Horns: Jeffrey Scott, Karol DiBello; Drums: Hank Jaramillo; Percussion: Richard Fitz; Harp: Pattee Cohen; Banjo/Guitar: Mark Stewart; Piano: Catherine Matejka

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SHOW BOAT DIRECTOR'S NOTES

The question I have been asked more frequently than any other since I began to work on this version of Jerome Kern's and Oscar Hammerstein II's masterpiece, *Show Boat*, is why I would be interested, after all these years of directing new musicals, in mounting a revival.

Well, *Show Boat* is not just another American musical. First presented in 1927, it is the first great contemporary modern musical. The first to merge the traditional, happy-go-lucky naivete of B'way musical comedy with serious themes. The first with a score ranging from lighthearted, popular 32-bar songs to nineteenth century operetta and grand opera. Undeniably, it is Jerome Kern's *Porgy and Bess*.

This version of *Show Boat* is culled from the original 1927 production, the subsequent London script, the 1946 B'way revival and the 1936 film. It owes a great deal to the scholarship and boundless enthusiasm of two men: John McGlinn, who produced and recorded a version of all the music and lyrics written for *Show Boat* (annotating every major production), and Miles Kreuger who published his exegesis on *Show Boat: the story of a Classic American Musical*.

Here are some of the observations that I have made during the two-and-a-half years of working on the production. Not necessarily in order of their importance. *Show Boat* is essentially a celebration of the family (the nuclear family, yes, but also the extended family) and it is a love affair with theatre people. Ironically, the original version of the play seems to me more modern than the 1946 revival, which, while slick (in 1946 terms), lacked the sweep and historical punch of the original.

Some of the most beautiful material written by Kern and Hammerstein ("Mis'ry's Comin' Aroun'") never saw the light of day because it was deemed too serious for its time.

Earlier *Show Boats* have been hampered by limitations imposed by stagecraft. In this version the designer, Eugene Lee, and I have taken advantage of modern techniques to create montages which integrate a leap of years, restore serious incidents and clarify plot and character motivations.

In the old days, musical theatre was restricted by the need for "in-one" shallow scenes in front of drops or curtains, while major scenery was changed upstage. Today, we can move more fluidly from full-stage set to full-stage set. We can employ motion picture techniques such as cross-fades, dissolves and even close-ups.

Further, we have chosen to replace the conventional and irrelevant second-act opener at the Chicago World's Fair, returning instead to our principal story. In 1927 and well into the 1950s, every musical opened its second-act with high energy entertainment, devoid of story content. (I am reminded of "Too Darn Hot" from *Kiss Me, Kate* or "Steam Heat" from *The Pajama Game*.) This may have been because audiences were still returning to their seats from the bar next door, or it may have been just a popular convention.

Prior to *Show Boat*'s opening in Toronto in the autumn of 1993, a minority within the city's black community, expressed concern about a revival of *Show Boat* on the basis of alleged racism.

Throughout pre-production and rehearsal, I was committed to eliminate any inadvertent stereotype in the original material, dialogue which may seem "Uncle Tom" today. However, I was determined not to re-write history.

The fact that during the 45-year period depicted in our musical there were lynchings, imprisonment and forced labor of the blacks in the U.S. is irrefutable. Indeed, the U.S. still cannot hold its head high with regard to racism.

The creators of *Show Boat* were men and women of moral stature, particularly Oscar Hammerstein who time and time again (the subject of miscegenation was central to *South Pacific* 22 years later) took fierce aim at prejudice in our society.

"You've Got to Be Carefully Taught" are *his* words.

Once our production was premiered in Toronto, the protesters' allegations were proven to be unfounded and the protests ended.

I hope it is clear that *Show Boat*'s creators (including, of course, this cast and creative team) share the deepest solidarity with those who have been victims of racism.

—Hal Prince
New York '94

WHO'S WHO IN THE CAST

JOHN McMARTIN (*Cap'n Andy*) has starred on B'way in Harold Prince's productions of *The Visit*, *Love for Love*, *The Great God Brown* (for which he received the Drama Desk Award) and the landmark production of *Follies*. His many other B'way appearances include the original B'way cast of *Sweet Charity*, for which he received a Tony nom., Tom Stoppard's *Artist Descending a Staircase* and Moliere's *Don Juan*, for which he received his second Tony nom. and the Drama Desk Award. In 1991 he portrayed the title role in Joseph Papp's production of *Julius Caesar*, and in 1992 he appeared in Sondheim's *A Little Night Music* at the Ahmanson Theatre in L.A. Mr. McMartin is a familiar figure to TV viewers from recurring roles on "Cheers," "Coach," "Frasier," "Murder, She Wrote," "Law & Order," "Beauty and the Beast," and the award-winning specials, "Concealed Enemies," "Day One," "Murrow," "Citizen Cohn," "Fear on Trial," "Separate but Equal," Gore Vidal's "Lincoln" and Alex Haley's "Roots Christmas." Mr. McMartin's films include *Sweet Charity*, *All the President's Men*, *Legal Eagles*, *Pennies from Heaven*, *Brubaker*, *Blow Out*, *A Shock to the System* and *Native Son*. In addition to his Drama Desk Awards, Mr. McMartin is the recipient of The Theatre World Award.

ELAINE STRITCH (*Parthy*) most recently performed with the American Repertory Theatre in Cambridge, where she created the role of Lillian Hellman in the world premiere of Peter Feibleman's play *Cakewalk*. Prior to that, she repeated her famous role of Joanne in Sondheim's *Company* in the now-legendary concert performances presented in Long Beach and at Lincoln Center in NY. She also guest-starred with Michael Moriarty on "Law & Order" for which she won the 1993 Emmy Award for "Guest Actress on a Drama Series." Ms. Stritch's B'way credits include *Angel in the Wings* (in which she introduced the song "Civilization"), the highly successful revivals of *Pal Joey* and *On Your Toes*, *Bus Stop*

(directed by Harold Clurman), Jean and Walter Kerr's musical, *Goldilocks*, Noel Coward's *Sail Away*, *Who's Afraid of Virginia Woolf?* and *Company*, in which her rendition of "The Ladies Who Lunch" became immediate theatrical history. Ms. Stritch went to London with *Company* and stayed for 13 years starring triumphantly in Simon's *The Gingerbread Lady* and Tennessee Williams' *Small Craft Warnings* in the West End. On British TV, she co-starred with Donald Sinden on "Two's Company," and in film was seen with John Gielgud, Dirk Bogarde and Ellen Burstyn in Alain Resnais' *Providence*. In America, Ms. Stritch made "Broadway Baby" her own when the concert version of *Follies* was created on the stage at Lincoln Center. Ms. Stritch then appeared in Woody Allen's *September* and *Cocoon II: The Return*. She next appeared on B'way with Jason Robards in A.R. Gurney's *Love Letters*, on TV as the school teacher Mrs. McGee on "The Cosby Show" and the miniseries "An Inconvenient Woman" for which she was also nominated for an Emmy in 1991. Ms. Stritch then made her cabaret debut at Rainbow and Stars in NY heading the cast of the Rodgers and Hart revue and received some of the most outrageous raves of her career. Ms. Stritch chose to do Parthy Ann because *Show Boat* is truly a celebration of the American musical which has been an integral part of her career and, of course, because of Hal.

REBECCA LUKER (*Magnolia*) was last seen on B'way as Lily in *The Secret Garden* (dir. by Susan Schulman) for which she received a Drama Desk Award nom. and as Christine in *The Phantom of the Opera* (directed by Harold Prince). She made her New York City Opera debut in *X (The Life and Times of Malcolm X)* directed by Rhoda Levine and written by Anthony Davis. Ms. Luker has performed leading roles at regional theatres throughout the country including Jane in *Leave It to Jane* (Goodspeed Opera); Anne in *A Little Night Music*, Joanna in *Sweeney Todd* (Michigan Opera Theater); and Julie in *Carousel* (Lake George Opera). In con-

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cert she has appeared in *Pardon My English*, *Primrose* and *Babes in Arms* all at The Library of Congress in Washington, D.C. Other concerts include *Jubilee* and *Music in the Air* both at Town Hall in NYC; the title role in *No, No Nanette*; *Trouble in Tahiti*; and Mimi in *Gay Divorce*, all at Carnegie Hall. She has appeared with the Alabama Symphony, New Jersey Symphony, American Symphony and the Hollywood Bowl Orchestra. Her TV credits include "Matlock" and the PBS special "An Evening with the Pops." Ms. Luker can be heard on recordings of *Annie Get Your Gun* (EMI/Angel) as Winnie, *Broadway Showstoppers* (EMI/Angel) as featured soloist and *Brigadoon* (EMI/Angel) as Fiona, all conducted by John McGlinn. Other recordings are *Strike Up the Band* (Electra/Nonesuch), conductor: J. Mauceri; original B'way cast recording of *The Secret Garden* (Columbia), producer: Tom Sheppard; with Placido Domingo on *Placido Domingo: The Broadway I Love* (Atlantic), producer: Tom Sheppard; an album of Gershwin duets with Michael Feinstein; and a compilation of little-known Sondheim songs entitled *Unsung Sondheim* (Varese-Sarabande); in song collections for Shadowland Music/Rialto Recordings—which helps to benefit B'way Cares/Equity Fights AIDS—including "Early Kern," "Sing Before Breakfast," "Keep Your Undershirt On," and "Kern in London and Hollywood." Born and raised in Birmingham, AL, Ms. Luker received a bachelor of music degree from the Univ. of Montevallo. She resides in NYC with her husband, actor Gregory Jbara.

LONETTE McKEE (*Julie*) exploded onto the screen, making her film debut playing the role of Sister in the cult movie *Sparkle* for which she received critical acclaim. Other films include *The Cotton Club* and *Gardens of Stone*, both for Francis Coppola, *Brewster's Millions* and *Which Way Is Up* opposite Richard Pryor, *Illusions for Julie Dash* and *Cuba*. Lonette got raves for her rendition of "How Long Has This Been Going On" in

the Bertrand Tavernier film *Round Midnight*. She recently appeared in *Jungle Fever* and *Malcolm X* for Spike Lee. Lonette has written and produced several albums including her latest entitled *Natural Love* distributed by Columbia Records. For TV, Lonette has appeared in the miniseries "Women of Brewster Place" and "Queen." Lonette is proud to return to *Show Boat*, having previously performed the role of Julie in the Houston Grand Opera production for which she received a Tony nom. Lonette made her B'way debut in *The First*. Playing to sold out houses and rave reviews, she earned a Drama Desk nom. for her portrayal of Billie Holiday in *Lady Day at Emerson's Bar and Grill*. She has performed her solo act in concert in NY and around the world, and has studied voice with Dini Clark and dance with Sarah Tayir. She and partner Bryant McNeil have formed their own record label and film production company and plan to write, direct and produce films, records and novels. Lonette loves all animals and nature, feeling a special connection to birds. She is working to establish wildlife sanctuaries and will continue to further the causes of animal rights and physically challenged people. She hopes to one day establish theme parks, which she will dedicate to her beloved sister Carol who has cerebral palsy, that will educate children and adults about our precious wildlife, and to encourage them to appreciate, respect and nurture animals.

MARK JACOBY (*Gaylord Ravenal*) was the original Phantom in the American national co. of *The Phantom of the Opera* and his tenure of more than two years in the same role on B'way is unsurpassed. He won the Theatre World Award for his B'way debut as Vitorio Vidal in *Sweet Charity* opposite Debbie Allen and later Ann Reinking (and on nat'l tour opposite Donna McKechnie) and the Joseph Jefferson Award for his performance as Guido Contini in the Chicago premiere of *Nine*. Mr. Jacoby played John Jasper in the national company of *The Mystery of Edwin Drood* opposite Jean Stapleton and George

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Rose, Robert Browning in *Robert and Elizabeth* to open NJ's famed Paper Mill Playhouse and has been seen in *Grand Hotel* on B'way, *The Pajama Game* at the New York City Opera and *Einstein on the Beach* at the Metropolitan Opera House and on European tour. TV audiences have seen him in numerous nat'l commercials and, most recently, in *The Smithsonian Salutes Disney* and *A Sondheim Tribute* at Carnegie Hall. Mr. Jacoby has been guest soloist with the Portland, Vancouver and Minnesota symphony orchestras and can be heard on recordings under the EMI, Vox, Tomato and Sire labels. He and his wife Deborah Bendixen are the parents of seven-year-old Ben and four-year-old Evelyn.

MICHEL BELL (*Joe*), a native of Fresno, CA, is especially celebrated for his portrayal of Porgy around the world. He has performed *Porgy and Bess* with the Houston Grand Opera's U.S. tour, the Götz Friedrich production at Theater des Westens in Berlin and, also, in Italy, France, Norway, Egypt and Eritrea. Michel has performed the role of Joe in *Show Boat* with the Houston Grand Opera, Opera Pacific, Michigan Opera Theatre and the St. Louis MUNY tour. He also appeared in the west coast premiere of the one-man show *Artist with Conscience: A Portrait of Paul Robeson* written for him by Albert and Bertha Johnson and televised on PBS. Formerly a member of the Fifth Dimension vocal group, Mr. Bell's recent appearances include *Madame Butterfly* and *The Passion of Jonathan Wade* with San Diego Opera, *Amahl and the Night Visitors* with Lyric Opera Kansas City, *Mozart Requiem* with San Diego Symphony and *Oedipus Rex* (Stravinsky) with the L.A. Philharmonic. Michel is very proud and excited to be a part of this production.

JOEL BLUM (*Frank*) and recently received a L.A. Drama-Logue Award and a Helen Hayes Best Actor nom. for his performance in Kander & Ebb's *And the World Goes 'Round*, in which he was also seen Off-B'way. On B'way, Mr. Blum was a major presence in the original cast of *42nd Street*. Other B'way credits include *Stardust* and

The Debbie Reynolds Show. Regionally, Joel has played such roles as Bill in *Me and My Girl* and Cosmo in *Singin' in the Rain*. He gained further critical acclaim as Mercury in *Orpheus in the Underworld* at the Houston Grand Opera. Joel was born into song and dance. His father, Al, was a comic/eccentric dancer in vaudeville and mother, Bea, was an accomplished jazz and tap dancer. He dedicates his performance to them.

DOROTHY STANLEY (*Ellie*) happily returns to B'way where her credits include *Kiss of the Spider Woman*, *Jerome Robbins' Broadway*, *42nd Street*, *Annie* and *Sugar Babies*. Off-B'way she played Joan in the hit revival of *Dames at Sea*. Nationally, she toured with Joel Grey in *Cabaret* (dir. Hal Prince). Regional: Adelaide in *Guys and Dolls*, Alaura in *City of Angels*, Billie Dawn in *Born Yesterday*, Lady Jacqueline in *Me and My Girl* and Charlotte in *A Little Night Music*. Miss Stanley appears as one of the Demon Divas on TV and videotape in "Liza, Live at Radio City."

GRETHA BOSTON (*Queenie*). Tony Award recipient for Best Supporting Actress, 1995, Miss Boston has received kudos from NY critics and has been on board since the opening of Livent's *Show Boat* in Toronto. Miss Boston was honored with a Theatre World Award for Outstanding Broadway Debut artists of 1995. A native of Crossett, AK, she received her education from the University of North Texas and the University of Illinois. She has also received awards from the D'Angelo Young Artists Competition, as well as the National Association for Teachers of Singing (NATS). She has sung with the NY Grand Opera in Verdi's *Requiem*, and the role of Maddalena in *Rigoletto*. In May 1991, Miss Boston made her Carnegie Hall debut in Mozart's *Coronation Mass*. She returned to Carnegie Hall in November of the same year for performances of Beethoven's *Ninth Symphony*. In 1993, Miss Boston performed the role of Strawberry Woman in Gershwin's *Porgy and Bess* and made her concert debut with the Buffalo Philharmonic, performing the role of Maria in *Porgy and Bess*.

DOUG LaBRECQUE (*Steve*) appeared in the original cast of *Show Boat* in Toronto, and continues with the produc-

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tion, making his B'way debut. He spent a year touring as the romantic lead, Raoul, in Mr. Prince's *The Phantom of the Opera*. A graduate of the Univ. of Michigan, he starred in the premiere revival of Weill/Lerner's *Love Life, On the Town* and was featured in the world premiere of *A Wonderful Life*. He appeared in the San Francisco and first nat'l companies of *Les Misérables*, performing in the ensemble and in the role of Marius. His voice was heard in Kevin Kline's *Hamlet* at NYSF and on PBS. Other credits include Maximilian in *Candide* and *Follies*, both for Michigan Opera and *The Phantom of the Opera* at the Pantages Theatre in Toronto.

TAMMY AMERSON (*Kim*). At the age of 11, Tammy moved with her mother from Charleston, SC to NY where she appeared on B'way in *Evita*. NY credits include the *Miliken Breakfast Show* and the pre-B'way workshop of *Smile*. She is best known for her portrayal of Mari Lyn on "One Life to Live" and in a recurring role on "Cop Rock." Other TV includes "Black Tie Affair," "The Gambler IV" and "In the Heat of the Night." On film, Tammy has been seen in Morgan Stewart's *Coming Home* and *Fearless* with Jeff Bridges. After all these years, Tammy would like to dedicate her B'way return to her Mother.

DAVID BRYANT (*Pete/Drunk/Ensemble*) created the role of Marius in the original B'way production of *Les Misérables*. *Les Miz* B'way album solos include "Empty Chairs at Empty Tables," among others. Other B'way: *Amadeus*, *Sunday in the Park with George*. Nat'l tours: *Brigadoon*, *My Fair Lady* with Richard Chamberlain. Film: *True Identity*, Disney (featured). TV: guest star on "The Equalizer," "Get a Life" and a lead in the CBS movie "I, Leonardo," "Another World" (Reuben Boggs). Animation voices: *X-Men* (Sebastian Shaw), *Highlander* (Lanzelet). Commercially, David has plugged everything from Aqua Fresh toothpaste to Crystal Light. He is a graduate of the Juilliard School of Drama.

JACK DABDOUB (*Vallon/Ensemble*). *Show Boat* is Jack's 19th B'way production. 43 years a professional actor, his favorite productions—Jack, Patrick and Alison—all working in theatre.

LORRAINE FOREMAN (*Landlady/ Ensemble*) is happy to be back on B'way and reunited with Hal Prince after a year and a two continent span with the cast of the Tony Award-winning *Kiss of the Spider Woman*. *Show Boat* is her second Hammerstein credit, the first being the 1980 revival of *Oklahoma!*. She has worked extensively in Britain and, in Canada, has been a member of the Stratford, Shaw and Charlottetown festivals in diverse roles from Jocasta in *Oedipus Rex* to Reverend Mother in *Nunsense*. She has also appeared on film and TV for Disney, MGM, CBS and ABC. This is for you Mom, Andrea and David.

MIKE O'CARROLL (*Backwoodsman/ Jim/Ensemble*) is glad to be back on B'way in *Show Boat* performing the role he created in the Toronto company. Prior to that, he played the Constable/Lazer Wolf in the Tony Award-winning revival of *Fiddler*. He debuted on B'way in Peter Allen's controversial *Legs Diamond*. Off-B'way and regional credits include Man # 1 in *Jacques Brel*, Pseudolus in *Forum*, Lennie in *Of Mice and Men* and Pompey in *Measure for Measure*. Film and TV roles include stints on "Miami Vice," "The New FBI," "Another World," "Math-Net," "Rage of Angels," *Slayground* and *Ragtime*. Mike dedicates his performance to the memory of his parents, Michael and Dorothy, and to his source of strength and inspiration, the poet/songwriter Sharon Kay.

SHEILA SMITH (*Mother Superior/Old Lady on the Levee*) was born at an early age in Conneaut, OH, and has been performing ever since. For the past 39 years she has made her "home" in theatres that span the globe from B'way and 45th St. to the Tivoli Circuit-Australia with notable appearances in *Mame*; *Follies*; *Sugar*; *42nd Street*; *Equus*; *40 Carats*; *Isn't it Romantic?*; *No, No Nanette*; *Hello, Dolly!*; and *La Cage aux Folles*. Recipient: Theatre World Award, *Mame*; San Francisco Drama Critics Award, *Follies*; and Kent State Univ. Performing Arts Special Achievement Award. In release: PBS' Great Performances, "Taking My Turn" (Pacific Arts Video) and new CD of original cast of *Sugar* as Sweet Sue (MGM). *Show Boat* marks her fourth Harold Prince association.

WHO'S WHO IN THE CAST

RALPH WILLIAMS (*Windy*) has appeared on B'way in "*Da,*" *Some of My Best Friends*, the title role in Kurt Weil's *Johnny Johnson*, *The Cocktail Party*, *The Odd Couple*, Mr. Prince's production of *She Loves Me* and *Look! We've Come Through*. Recently he appeared in the B'way revival of *Three Men on a Horse*.

VAN ABRAHAMS (*Ensemble*). B. Music, Performance, McGill. Yo! Yo! Mom & Dad, check it out. I'm going to the "Show"!

TIMOTHY ALBRECHT (*Ensemble*). Great Falls, Montana; U. of Utah; B'way, tours, regional. Love and thanks to supportive family and friends. Seem a dream, prove real!

LARISSA AUBLE (*Young Kim*) proudly makes her B'way debut. Other credits: *Annie Warbucks*, *Nutcracker*, "As the World Turns," *Babysitter's Club*. Larissa thanks God, family and manager Marianne Leone.

KEVIN BAGBY (*Ensemble*) arrives on B'way with extensive operatic experience in the U.S. (Metropolitan Opera, New York City Opera-Ed. Dep.) and Europe (Valencia, Spain). I'm glad I finally made it here and I'm sure you'll be glad you did too!!

HAL BEASLEY (*Ensemble*) comes to *Show Boat* with considerable operatic and concert experience both here and abroad, including appearances at major music festivals in Chautauqua, NY and Aldeborough, Great Britain. Operatic roles include Rudolfo, Pinkerton, Ferrando, Alfredo, Tamino, Faust and Sportin' Life.

TIMOTHY ROBERT BLEVINS (*Ensemble*) made his B'way debut in the role of John in *Miss Saigon*. He gives thanks to his family and God.

KIMBERLY JEAN BROWN (*Ensemble*). Perhaps the youngest child with three B'way credits. TV: "Guiding Light," voice of "Silly Rabbit, Trix are for kids," and more, SNL. Film: *Babysitter's Club*.

JOSEPH CASSIDY (*Ensemble*). B'way debut. Started law school but left to pursue a more stable career: the theatre. Regional/tours: *Joseph...* (Joseph), *Godspell* (Lamar), *Baby*

(Nick). Many thanks to family and friends, especially Mom and Dad and to Jean Seidel.

ROB CONSTANTINE (*Swing*). Most recently appeared in Toronto's production of *Show Boat*. Thanks God for the most supportive, loving family and friends on the planet.

JORAN CORNEAL (*Ensemble*) is thrilled to be making his B'way debut in *Show Boat*. Roles include Prophet in *Conrack* at Fords Theatre and *The Goodspeed*.

ROOSEVELT ANDRÉ CREDIT (*Ensemble*), a dynamic bass/baritone, is a native of CA. He has appeared with Chicago Opera Theatre, The Chautauqua Institute and various organizations throughout the U.S. and Canada. This is his B'way debut.

KAREN CURLEE (*Dottie/Ensemble*). B'way: *Cats*, *A Chorus Line*, *The Tap Dance Kid*, *Me and My Girl*, *Blackstone*. She can be heard on the cast album of the Off-B'way production of *The Taffetas*.

DENNIS DANIELS (*Swing*). Eight B'way shows (five original companies), six feature films, three nat'l tours, two internat'l tours, etc...complete list upon request!

DAVID DANNEHL (*Swing*). Nat'l and internat'l tours of *Evita* (Che and Magaldi). Nat'l tour of *Man of La Mancha* with Richard Kiley. "One Life to Live," "America's Most Wanted," "Bandit," "Silver Angel." Regional: Kralahome, Billy Bigelow, El Gallo, Dr. Carassco, Petrucchio, Macbeth.

MICHELLE DAWSON (*Ensemble*). B'way/national: *Cyrano*, *The Secret Garden*, *The Music of Andrew Lloyd Webber*. European: Christine, *Phantom of the Opera*. Off-B'way: Isabella, *Columbus*. Miss Vermont, and most talented in Miss America. Love and thanks to Chris and family.

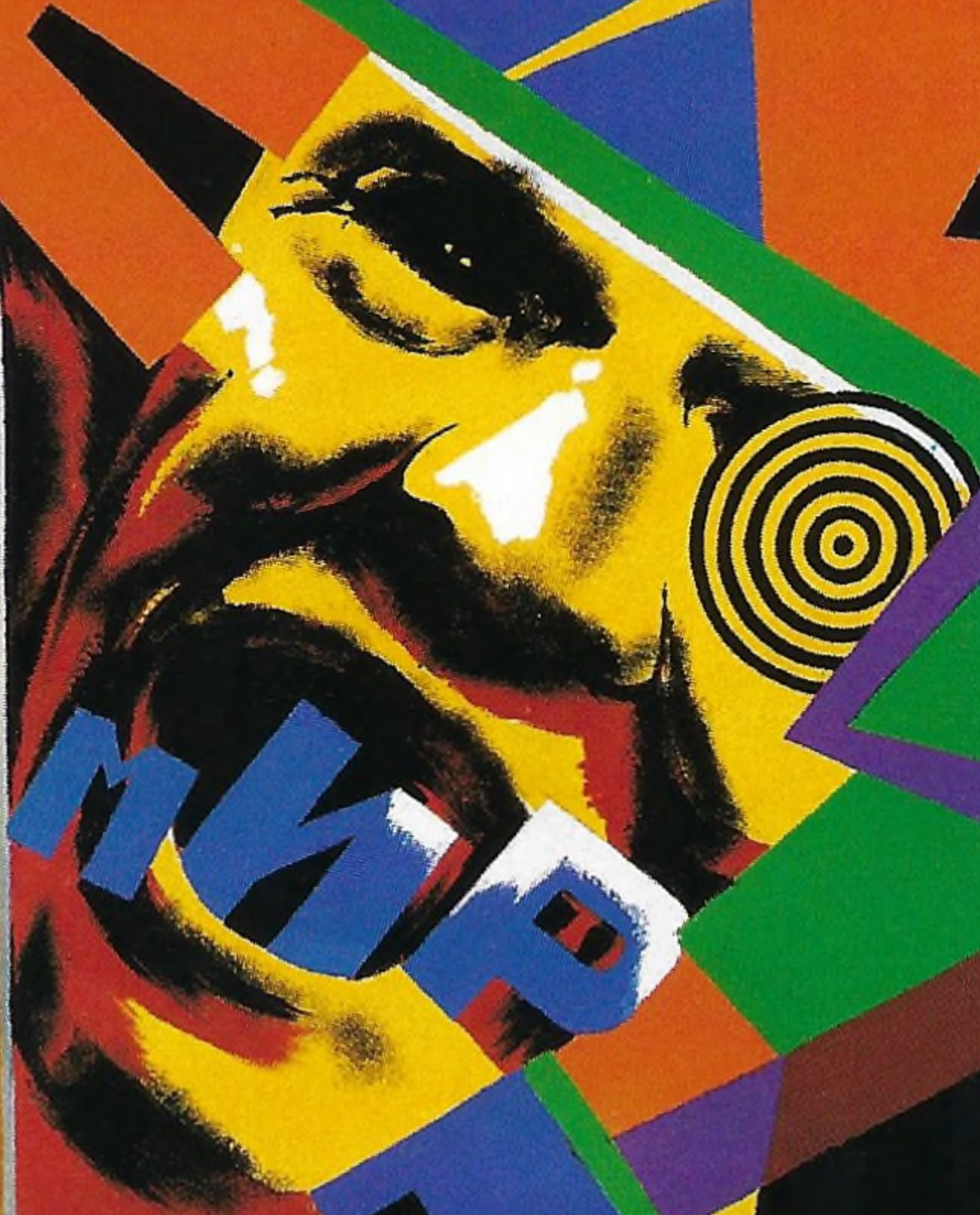
DEBBIE de COUDREAUX (*Ensemble*). B'way/London/nat'l: *Grand Hotel* (Raffaella). Films: *Beyond Therapy*, *Aria*. TV: "Moulin Rouge," "Gala of the Century." Recording: "Formidable." Star of Paris Moulin Rouge for eight years.

JEFFERY FERGUSON (*Swing*) has performed in many musicals and dramas. Also, he

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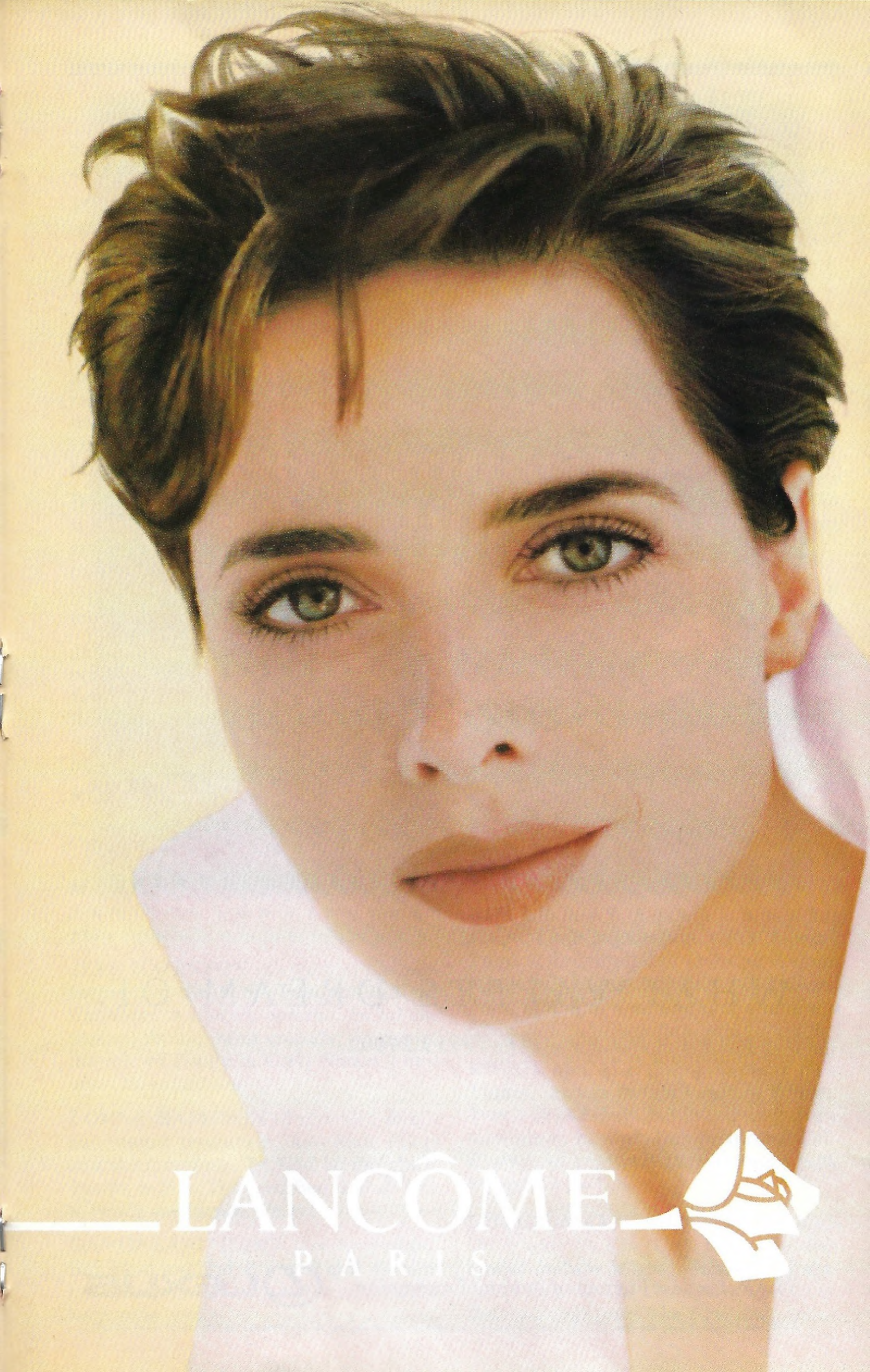
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WHO'S WHO IN THE CAST

teaches, directs and choreographs here and abroad. He's thrilled to be here.

JOSE GARCIA (*Ensemble*). National operas: *Il Piccolo Marat*, *Rigoletto*, *Stabat Mater*, *Don Carlo*, *Un Ballo in Maschera*, *The Magic Flute*, *Don Giovanni*. London: *Carmen Jones*.

STEVE GIRARDI (*Ensemble*). A native Canadian, Steve has worked four years for this opportunity in the Big Apple. Now, a residing New Yorker, he would like to thank all involved—especially Mom and Dad, without whom this never would have been possible.

DANIELLE GREAVES (*Ethel/Ensemble*) is proud to be making her B'way debut after performing in the original Toronto company of *Show Boat*. Thank you to my family for their support and the life force for its blessings.

JULIA GREGORY (*Ensemble*). B'way/pre-B'way/tours: *Joseph . . .*, *Damn Yankees*, *My Fair Lady*, *A Chorus Line*. Regional: *Mack & Mabel* (Mabel), *The Boyfriend* (Maisie). Love to my family and friends for your support.

ROBERTA GUMBEL (*Ensemble*). Kansas City Lyric Opera, Houston Grand Opera, Boston Symphony. Principal roles in *Porgy and Bess*, *Così fan Tutte*, *A Masked Ball*, *The Magic Flute*, *The Three-penny Opera*. And now a real classic: *Show Boat*!

JEFF HAIRSTON (*Ensemble*) has performed in the U.S., Europe, and the Caribbean in concert, operatic, recital and musical theatre. Most recently, he created the role of Zoogy in Carly Simon's new opera *Romulus Hunt*.

LORNA HAMPSON (*Ensemble*). Original Toronto production *Show Boat*, *Porgy and Bess*, recitals. To God be the glory. Thanks to Pish, Tish, and Boo, and all love to family and friends. Peace!

DAVID EARL HART (*Jeb/Ensemble*). Hey Mom and Dad, B'way at last! Love to my family and family of friends! "Let's keep rollin' along!"

RICHARD L. HOBSON (*Ensemble*). Baritone. Two European tours of *Porgy and Bess*. Roles: Dallas, Baltimore, Shreveport Operas, Metropolitan Opera Guild Auditions semi-finalist, opera aired on TV (Michigan) and on radio in Malaga, Spain.

EDWIN HODGE (*Ensemble*) makes his debut in *Show Boat*. Credits include "Sesame Street" and *Die Hard 3*. His family and manager wish him much success. Much thanks to God.

TARI KELLY (*Swing*). B'way debut. Regional credits: *Phantom of the Opera* (Christine), *Oklahoma!* (Ado Annie), *Fiddler on the Roof* (Hodel). Thanks to Mom and husband for their loving support.

MICHEL LaFLÈCHE (*Ensemble*). Made it to B'way! *Show Boat* original cast, Toronto. *Music of ALW in concert*. Three years in *The Phantom of the Opera*, in which he understudied and performed the roles of Raoul and Slavemaster. Hi Ashley!

KAREN LIFSHEY (*Ensemble*). B'way debut! Regional credits: *The Coconuts* at Actors Theatre of Louisville, *My Fair Lady* at Paper Mill Playhouse, *Animal Crackers* at Huntington and Alliance Theatres, and the world premiere of *State Fair* at LBCLO. Love to Mom and family!

KIM LINDSAY (*Ensemble*). B'way: *Les Mis*, *A Little Night Music* (NYC Opera). Tours: Christine Daae in Kopit-Yeston *Phantom*, *Chess*. Regional: *The Grand Tour*, *1492*. Love and thanks to family and friends.

RICHIE McCALL (*Swing*), a native New Yorker, seen in the nat'l tour of Tommy Tune's *Grand Hotel*, has toured extensively throughout Europe. Has performed Off-B'way, in regional theatre and stock throughout the U.S.

LOUISE-MARIE MENNIER (*Lottie*). Off-B'way: *No Exit* (UBU Rep). Canadian credits include *Mikado*, Stratford Shakespeare Festival; *The Phantom of the Opera*, first national tour; *The Crucible*, *Street*

WHO'S WHO IN THE CAST

Scene, Banff Centre for the Arts. Numerous film and TV credits.

KIMBERLEY MICHAELS (*Ensemble*). B'way debut! Many thanks to family, friends and all who believed in me. Without question, all thanks and praises to God, whose love, blessings and guidance have brought me here. To God be the glory!

PANCHALI NULL (*Ensemble*) most recently seen in the B'way-bound *My Fair Lady* with Richard Chamberlain. B'way: *Zorba*, *Cabaret*, *Fiddler on the Roof*. Santa Fe and Pittsburgh Opera. Can be heard as a coloratura chandelier in Disney's *Beauty and the Beast* and in *Aladdin*.

JEANETTE PALMER (*Ensemble*). NYC Opera: Mae Jones in *Street Scene*, Portia (stepsister) in NYC premiere of *Cinderella*. Radio City Music Hall: *Liza*, *Stepping Out*. Opera circuit: Ellie in *Show Boat*. Most recent: Dottie/Ellie cover in Toronto Co. of *Show Boat*.

IMANI PARKS (*Ensemble*) is making her B'way debut. She has appeared in Off-B'way, TV, film and commercials. Thanks God, mother and management.

AMY JO PHILLIPS (*Ensemble*). Happy to be here (what a blessing). I dedicate this performance to my mother, and thank all who have helped me thus far: Bob, Joyce, my parents and God because he is truly amazing.

CATHERINE POLLARD (*Ensemble*) has performed in concert, opera and recital throughout the U.S. and Europe. Her talent has been acknowledged with numerous prizes and awards, including the first prize in the Bel Canto Foundation Competition.

DOMINIC RAMBARAN (*Ensemble*). Broadway debut. Selected regional: Goodman Theatre, St. Louis Rep, Candlelight Dinner Theatre, The Remains. International: Tokyo Disney. 1993 Northwestern graduate. Thanks to God, family and friends.

JIMMY RIVERS (*Ensemble*) has performed with the Metropolitan Opera and on B'way. Loves singing the songs of Edith

Piaf, and listening to the voices of Maria Callas and Leontyne Price.

LOUISE ST. CYR (*Swing/Asst. Dance Captain*). Original company *Show Boat*, Toronto. Excited to be making her B'way debut. So grateful for Your blessings, heavenly Father.

ALONZO SAUNDERS (*Ensemble*). After a successful production at Paper Mill Playhouse and a national tour, I'm proud to be making my Broadway debut.

CONNY SASFAI (*Swing*). B'way debut!! National tours: *La Cage aux Folles*, *The Mystery of Edwin Drood*. Regional: Goodspeed, Paper Mill and others. Thanks friends, family and partner for life—John!

MICHAEL SCOTT (*Charlie/Radio Announcer/Ensemble*). B'way: *Pirates of Penzance*, *Best Little Whorehouse in Texas*, *Happy New Year*. Off-B'way: *The Fantasticks*, *The Drunkard*, *Leave It to Me!*.

JILL SLYTER's (*Ensemble*) notable achievements in theatre will probably be over shadowed by her future success as first female official in the NFL. Most notable—the last Cassie in *A Chorus Line* (farewell tour).

ANDRÉ SOLOMON-GLOVER (*Standby for Joe*). Credits include the title roles in *Rigoletto* and *Porgy and Bess*, as well as Escamillo in *Carmen*.

BOB WALTON (*Jake/Dealer/Ensemble*). B'way/national: *City of Angels*, *And the World Goes Round*, *Preppies*, *A Funny Thing Happened on the Way to the Forum*. TV: "Picket Fences," "Pros & Cons," "Newhart." Married...see below!

LAURIE WALTON (*Ensemble*). *Ruthless!* (L.A.), *Steel Magnolias*, *Oliver Twisted!* Drama-Logue Award recipient. TV: "Frasier." Home: L.A. Husband Bob, children Emily and Alex.

CHERYL WARFIELD (*Ensemble*) recently returned from a European operatic concert tour. She is noted for her concerts of American negro spirituals.

WHO'S WHO IN THE CAST

JOSEPH WEBSTER (*Ensemble*). B'way debut. Graduate of Juilliard School. Credits include *West Side Story*, *Evita*, *Shenandoah*, *The Crucible*, *Die Zauberflote*, *A Hand of Bridge*, *Semele*. Joseph is grateful to God, family and friends for their loving support.

JO ANN HAWKINS WHITE (*Ensemble*). *Cry, the Beloved Country* at Chicago Goodman Theatre; *Four Saints in Three Acts*, Chicago Opera Theatre. Thank you God for these blessings. Thank you Joey, Mom, Dad, family and friends for your support.

DARLENE B. YOUNG (*Ensemble*). I give praise to the Lord God Most High! Thanks to my wonderful family and friends, that pray with me and for me each step along my path.

JEROME KERN (*Composer*) (1885-1945) composed his first complete show, *The Red Petticoat*, in 1912. Between 1915 and 1919, he composed a series of intimate chamber musicals, mostly in collaboration with Guy Bolton and P.G. Wodehouse, known as the Princess Theatre shows. These works: *Very Good, Eddie*; *Oh, Boy!*; *Oh, Lady! Lady!!*; *Leave it to Jane*; and *Zip Goes A Million* are credited with laying the foundation of the modern American musical comedy. Throughout the 1920s Kern's composing style broadened with works such as *Sally*, *Sitting Pretty*, *Dear Sir*, *Sunny* and *The City Chap*, culminating in 1927 with *Show Boat*. With *Show Boat*, Kern began a series of works for the stage which were more operatic and involved the close interweaving of music, song and speech, including *Sweet Adeline* (1929), *The Cat and the Fiddle* (1931), *Music in the Air* (1932) and *Roberta* (1933). In the 1930s, Kern moved to Hollywood and wrote a series of successful film scores, including "Swing Time," "Cover Girl," "You Were Never Lovelier" and "Can't Help Singing." His final stage musical, *Very Warm for May* (1939), included his masterpiece, "All the Things You Are." Among his extraordinary list of songs are "They Didn't Believe Me," "Look for the Silver Lining," "Why Was I Born?," "Don't Ever Leave Me," "Smoke Gets in Your Eyes," "Yesterdays," "The Song Is You,"

"I've Told Every Little Star," "The Way You Look Tonight" (Academy Award-1936), "The Last Time I Saw Paris" (Academy Award-1940), "A Fine Romance" and "Long Ago and Far Away." Kern died in NYC in 1945, while preparing to begin work with Dorothy Fields on a new musical entitled *Annie Oakley*.

OSCAR HAMMERSTEIN II (*Book and Lyrics*) (1895-1960). Born into a theatrical dynasty headed by his grandfather and namesake, Oscar Hammerstein II began his stage career as a playwright, soon turning to librettos and lyrics written for some of the greatest composers of his day. His innovations breathed new life into the moribund art form of operetta with such classics as *Rose-Marie*, *The Desert Song* and *The New Moon*. He wrote eight musicals with Jerome Kern, including *Music in the Air*, *Sweet Adeline* and their masterpiece, *Show Boat*. His last musical before embarking on an exclusive partnership with Richard Rodgers was *Carmen Jones*, an all-black revision of Bizet's tragic opera. In 1943, Hammerstein joined forces with Richard Rodgers. Their first collaboration merged Hammerstein's advance in operetta with Rodgers' achievements in musical comedy and the result, *Oklahoma!*, was not only the first of a new genre—the musical play—but also the start of the most successful partnership in the American musical theatre. Over the next 17 years Rodgers and Hammerstein wrote eight more B'way musicals—*Carousel*, *Allegro*, *South Pacific*, *The King and I*, *Me and Juliet*, *Pipe Dream*, *Flower Drum Song* and *The Sound of Music*; one movie musical, *State Fair*; and one for TV, "Cinderella." Collectively their works earned 26 Tony Awards, 14 Academy Awards, two Pulitzer Prizes and two Grammy Awards.

EDNA FERBER (*Original Book*) (1887-1968) was an American novelist and playwright whose camera-like regional descriptions and vigorous portraiture of ordinary men and women made her one of the most popular authors of the early 20th century. Her first professional writing was done for newspapers in Wisconsin and later, Chicago.

WHO'S WHO IN THE CAST

In 1911, she began publishing fiction, with initial fame coming from a series of short stories about Emma McChesney, a travelling saleswoman. In 1925, Miss Ferber won a Pulitzer Prize for her novel *So Big* (1924). Her other novels include *Dawn O'Hara* (1919), *The Girls* (1921), *Show Boat* (1926), *Cimarron* (1930), *Come and Get It* (1934), *Saratoga Trunk* (1941), *Giant* (1952), and *Ice Palace* (1958). With George S. Kaufman, she co-authored some of the most successful plays of the period: *The Royal Family* (1927), *Dinner at Eight* (1932), *Stage Door* (1936) and *The Land Is Bright* (1941).

HAROLD PRINCE (*Director*) has directed and/or produced over 50 musicals, plays and operas. His musical directing credits include *Show Boat*, *Kiss of the Spider Woman*, *The Phantom of the Opera*, *Evita*, *Sweeney Todd*, *Candide*, *A Little Night Music*, *Pacific Overtures*, *Follies*, *Company*, *Cabaret* and *She Loves Me*. Productions include *Fiddler on the Roof*, *A Funny Thing Happened on the Way to the Forum*, *Fiorello!*, *West Side Story*, *Damn Yankees* and *The Pajama Game*. Among the plays he has directed: *The Visit*, *The Great God Brown* and *End of the World*. He was represented Off-Broadway by his own play, *Grandchild of Kings* and the musical *The Petrified Prince* at the Public Theater. He has directed two films: *Something for Everyone* and *A Little Night Music*. His opera productions have been seen at the Chicago Lyric, the Metropolitan Opera, New York City Opera, San Francisco Opera, Houston Grand Opera, Dallas Opera, Vienna Staatsoper and the Theatre Colon in Buenos Aires. He is currently represented by 13 productions of *The Phantom of the Opera* throughout the world, *Kiss of the Spider Woman* in Buenos Aires, and on national tour, and *Show Boat* in Toronto and New York. He serves as a trustee for the Library for the Performing Arts at Lincoln Center and served on the National Council of the Arts of the NEA for six years. He has received 20 Tony Awards. He is a 1994 Kennedy Center Honoree.

SUSAN STROMAN (*Choreographer*) won the 1995 Tony Award and, Outer Crit-

ics' Circle for Outstanding Choreography for *Show Boat*, and won the 1992 Tony, Drama Desk, and Outer Critics' Circle awards for Outstanding Choreography for *Crazy for You*. Ms. Stroman won the Laurence Olivier Award for London's West End production of *Crazy for You*. Her choreography for the Off-B'way production of *And the World Goes 'Round* (co-conceiver/choreographer) gained her an Outer Critics' Circle Award. Ms. Stroman also choreographed *Liza Stepping Out at Radio City Music Hall* starring Liza Minnelli. (She received an Emmy nom. for the HBO presentation.) Ms. Stroman created the dances for the recent B'way revival of *Picnic*. She choreographed the Off-B'way production of *Flora, the Red Menace* and several shows for New York City Opera such as *Don Giovanni*, *A Little Night Music* and *110 in the Shade*. For TV, Ms. Stroman directed "An Evening with the Boston Pops—A Tribute to Leonard Bernstein," she co-conceived and choreographed "Sondheim—A Celebration at Carnegie Hall" for PBS. Ms. Stroman choreographed the annual spectacular event *A Christmas Carol* for Madison Square Garden. Ms. Stroman is the proud recipient of the 1995 Astaire Award.

EUGENE LEE (*Production Design*) has been resident designer at Trinity Repertory Co. in Providence, RI, for over 25 years. He has a B.F.A. from The Art Institute of Chicago, a B.F.A. from Carnegie Mellon University, a M.F.A. from Yale Drama School, and an honorary Ph.D. from DePaul University. Mr. Lee has won two Tony Awards for his work on B'way, Leonard Bernstein's *Candide* and Stephen Sondheim's *Sweeney Todd*. He is the production designer for "Saturday Night Live" at NBC. NY includes *Slaveship*, *Alice in Wonderland*, *The Normal Heart*, *Agnes of God*, *Grandchild of Kings* and *Uncle Vanya*. Mr. Lee lives in Providence, RI.

FLORENCE KLOTZ (*Costume Design*) received Tony Awards for her designs for B'way productions of *Show Boat*, *Follies*, *A Little Night Music*, *Pacific Overtures*, *Grind* and *Kiss of the Spider Woman*, a Tony nomination for *City of Angels*, five

WHO'S WHO IN THE CAST

Drama Desk Awards, three L.A. Critic Circle Awards and two Outer Critics' Circle Award. Other B'way shows include *Never Too Late*; *Take Her She's Mine*; *The Owl and the Pussycat*; *It's a Bird, It's a Plane, It's Superman*; *Side by Side by Sondheim*; *On the 20th Century*; *Roza*; *Rags*; *Jerry's Girls*; and *The Little Foxes* (starring Elizabeth Taylor). She has recently designed six new ballets for Jerome Robbins, *Madama Butterfly* for Chicago Lyric Opera and *Symphony on Ice* for John Curry. Her motion pictures include *Something for Everyone* starring Angela Lansbury and *A Little Night Music* starring Elizabeth Taylor for which she was nominated for an Academy Award. Ms. Klotz recreated her designs for *City of Angels* and *Kiss of the Spider Woman* in London's West End. Ms. Klotz won the 1994 TCI Award for her work.

RICHARD PILBROW (*Lighting Designer*). Lighting: *Show Boat*, (1994 Dora Award) Toronto; *The Magic Flute*, Los Angeles Opera; *Heliotrope Bouquet*, Baltimore and La Jolla. B'way: *Four Baboons Adoring the Sun* (Tony Award nom. 1992), *Tango Passion*, *The Rothschilds*, *Rosencrantz & Guildenstern are Dead*, *Zorba*. London: National Theatre Company, many West End productions. Founder and Chairman of Theatre Projects Consultants of London, England and Ridgefield, Connecticut. Theatre design consultant for the Walt Disney Concert Hall and the new Ahmanson Theatre (L.A.), Center Stage (Baltimore), Steppenwolf and Goodman theatres (Chicago), Geary Theater (San Francisco), New Amsterdam Theatre (NY) and over 500 projects in 35 countries worldwide. He is author of *Stage Lighting*, a standard text in the USA, England and China (a revised edition will be published in 1995). In 1982, he received an award from the U.S. Institute of Theatre Technology for "his many years of contribution to the art of lighting, as designer, entrepreneur and consultant in both England and America."

MARTIN LEVAN (*Sound Designer*) began his theatrical career in 1982 as sound supervisor for *Song & Dance*. His company, Martin Levan Sound Design Limited, have been

responsible for designing the sound of virtually all of the worldwide productions of *Cats*, *The Phantom of the Opera*, *Aspects of Love*, *Starlight Express*, *Requiem*, *Joseph and the Amazing Technicolor Dreamcoat*, *The Music of Andrew Lloyd Webber*, *Kiss of the Spider Woman*, *Show Boat* and *Sunset Blvd.* Other shows include *Carrie*, *The Baker's Wife*, *Blondel*, *Little Shop of Horrors*, *Moby Dick* and *Sag Mir Wo Die Blumen Sind*. Martin received the NAACP Award for Best Sound Direction on the L.A. production of *The Phantom of the Opera*, *Sunset Blvd* (L.A. Drama Critics Award nominee), *Show Boat* (Dora Mavor Moore Award nominee). Recordings include cast albums for the majority of the above shows; the original B'way album of *Cats* (Grammy Award); *Kiss of the Spider Woman* (Grammy Award nominee). Martin and his wife Karen live in Wales with their three children.

JEFFREY HUARD (*Production Musical Supervisor*) conducted the world premiere of *Kiss of the Spider Woman* in Toronto. He also served as supervisor and conductor for the London and NY productions of the musical starring Chita Rivera, Brent Carver and Anthony Crivello. Mr. Huard has conducted the B'way production of *The Phantom of the Opera* starring Michael Crawford and Sarah Brightman and is presently the musical supervisor of both the Toronto and Canadian international touring productions. He has conducted the Canadian cast album of *The Phantom of the Opera* for Polydor, the original cast album of *Kiss of the Spider Woman* for First Night Records and the original cast album of the Harold Prince production of *Show Boat* for Livent Music. Mr. Huard has also conducted *The Music of Andrew Lloyd Webber in Concert*. A graduate of the Univ. of Illinois and Northwestern Univ., he has worked with the Canadian Opera Company, Opera Theatre of St. Louis and the Banff Centre. Mr. Huard is currently the music director for Live Entertainment of Canada Inc.

ROBERT RUSSELL BENNETT (*Original Orchestrations*) was an orchestrator, conductor and composer. He studied with Carl Busch in Kansas City (1912-15), with

WHO'S WHO IN THE CAST

Nadia Boulanger in Paris (1926-31), and in Berlin and London. After working as a dance-band musician and as a copyist for NY publishers, in 1919 he was commissioned by the publishers T.B. Harms to orchestrate theatrical songs, the earliest including Cole Porter's "An Old Fashioned Garden" (1919). From the 1920s to the 1960s he was the leading orchestrator for B'way musicals. He scored some 300, among them the best-known works of Kern, Hammerstein, Friml, Gershwin, Porter, Rodgers, Berlin and Loewe. From 1930 he worked in Hollywood film studios and from 1937 to 1940 was president of the American Society of Musical Arrangers. He was the recipient of numerous awards and honors, and wrote a book on orchestration, "Instrumentally Speaking" (1975). He died on August 19, 1981.

WILLIAM DAVID BROHN (*Co-Orchestrator*), called the "heir to Robert Russell Bennett among present-day orchestrators" by The New York Times, is currently the most heard music theatre arranger—his scores are played throughout the world in productions of *Miss Saigon*, *The Secret Garden*, *Crazy for You*, *Carousel* and now, *Show Boat*. Brohn is thrilled to join hands again with his late mentor, Bennett, the great 'father of theatre orchestration' and the original orchestrator of *Show Boat*, to create this consummate version of Kern's and Hammerstein's masterpiece.

DAVID KRANE (*Dance Music Arrangement*) composed the dance music for the 1993 Tony Award-winning *Kiss of the Spider Woman*, conducted its Viennese premiere and produced and conducted the German language recording. He created orchestrations for the new *She Loves Me*, and dance music for the new *Damn Yankees*. His orchestrations for *And the World Goes 'Round* were nominated for the Drama Desk Award. He provided music direction and design for the Tony-nominated revival of *Sweeney Todd*, arranged the music for *The West Side Waltz* starring Katharine Hepburn, and has composed dance, incidental music and arrangements for many shows. He produced and arranged

music for Alain Resnais' film documentary, "George Gershwin," for French TV, and was musical associate to John Williams for PBS "Evening at Pops Tribute to Leonard Bernstein." David dedicates his work on *Show Boat* in loving memory of one of the world's great singers, Bruce Hubbard.

ERIC STERN (*Musical Director/Conductor*). B'way: *Carousel* (revival), *The Will Rogers Follies*, *Gypsy* (w/ Tyne Daly), *Legs Diamond*, *Rags*, *The Most Happy Fella* (1980), *Sunday in the Park with George*. Off-B'way credits: *Pacific Overtures* (revival). TV: "Some Enchanted Evening," "Broadway Sings the Music of Jule Styne" (Emmy Award). Recordings: many cast albums, Dawn Upshaw, Mandy Patinkin, London Symphony, and the restored *Lady, Be Good*, *Pardon My English* and *Oh, Kay!*.

RUTH MITCHELL (*Assistant to Mr. Prince*), most recently assisted Mr. Prince on *The Petrified Prince* at the Public Theater, *Kiss of the Spider Woman* (Toronto, London and NY) and *The Phantom of the Opera*. Miss Mitchell was associate producer of several Prince hits, including *A Little Night Music*, *Follies*, *Company*, *Superman*, *Zorba* and *Pacific Overtures*. Assistant director on the recent revival of *Cabaret* and *Evita*, she has directed companies of *West Side Story*, *Cabaret*, *A Little Night Music*, *Fiddler on the Roof* and *Evita*, and was assistant director on the movie version of *A Little Night Music*. Miss Mitchell began her association with Mr. Prince as Production Stage Manager on *West Side Story* and continued in that capacity on every Prince show through *Fiddler on the Roof*. Prior to her work with Mr. Prince, she was Production Stage Manager for *Mr. Roberts*, *The King and I* and *Gypsy*. She reproduced the Jerome Robbins direction of *Fiddler on the Roof* starring Topol, which played in London and also toured for two years before playing on B'way.

GREGORY MEEH (*Special Effects Designer*) designs, builds and supplies special effects for theatre, opera, dance, TV, film and print. Recent B'way credits: *An Inspector Calls* (Drama Desk Award-Spe-

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cial Effects), *Damn Yankees*, *Angels in America*, *Tommy*, *Crazy for You*, *Cyrano*, *Phantom of the Opera*, *Les Misérables*, *Abe Lincoln in Illinois*, *Timon of Athens*, *Miss Saigon*. TV production of "Fool's Fire" for American Playhouse.

TARA YOUNG (*Associate Choreographer*) comes to *Show Boat* from Live Entertainment's premiere presentation of *Show Boat* in Canada, continuing her association with Susan Stroman. She served as Assistant Director/Choreographer on the Tokyo production of *And the World Goes 'Round*. Ms. Young assisted Ms. Stroman on the Toronto productions of *And the World Goes 'Round* and *Crazy for You*, and the Carnegie Hall production of *Sondheim*. Performance credits include Radio City Music Hall and world tour of *Liza Stepping Out* and *Minnelli/Aznavour at the Palais de Congres* in Paris. Film credits include *Stepping Out* and *Sing*.

RON GIBBS (*Assistant Choreographer/Dance Captain/Ensemble*) has assisted Ms. Stroman on several productions in the U.S. and Canada over the past seven years, including the Off-B'way, nat'l tour and Canadian productions of *And the World Goes 'Round*. He also directed and recreated Ms. Stroman's choreography for the Tokyo production. Ron has directed, choreographed and assisted at many of the foremost regional theatres in the U.S., including NJ's Paper Mill Playhouse, Music Theatre of Wichita, San Diego and Southern Ari-

zona's Civil Light operas, Fifth Avenue Theater in Seattle, Sacramento Music Circus, Theatre Under the Stars in Houston, Downtown Cabaret Theatre in Bridgeport, CT.

ANNE ALLAN's (*Livent Resident Director*) association with Live Entertainment of Canada Inc. began as a Resident Director for the Toronto production of Andrew Lloyd Webber's *The Phantom of the Opera*, after having assisted Gillian Lynne on the original production in London's West End and in Vienna. Ms. Allan has continued in her capacity as Resident Director for Livent on the Canadian nat'l touring production of *The Phantom of the Opera*, *Aspects of Love* directed by Robin Phillips (which she also choreographed) and Harold Prince's *Kiss of the Spider Woman*. Born in Glasgow, Anne was the first student to win a scholarship to the Royal Ballet School. As a dancer, Anne has performed soloist and principal roles with The Scottish Ballet, Ballet International, Les Grands Ballets Canadiens and London City Ballet (where she also became Ballet Mistress). Ms. Allan worked with Wayne Sleep as Ballet Mistress for his DASH company in 1981 and also assisted Wayne and other choreographers with the hit BBC-TV series "The Hot Shoe Show." Other TV credits include Torville and Dean's "Fire and Ice" with Torville and Dean for BBC, and "Streets Ahead" for Channel 4.

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MADELINE PAUL (*Livent Resident Director*) is also Resident Director for *Joseph and the Amazing....* Previously she worked in NY with Tim Rice as Assistant Director and Choreographer on an Off-B'way production of the musical *Chess*. Her Toronto credits include four years as Resident Director and Dance Supervisor of the Canadian production of *Cats*, and Co-Director and Choreographer of *The Wizard of Oz* which reopened the Elgin Theatre in Toronto. She also directed and choreographed *Damn Yankees* at the Royal Alexander Theatre for which she won the Dora Mavor Moore Award for Outstanding Choreography. Ms. Paul choreographed *The Dreamland* for Canadian Stage Co. which was remounted in the spring of 1992 at the National Arts Centre.

BETH RUSSELL (*Vice President, Casting and Creative Development*) has been associated with Live Entertainment of Canada Inc. for the past four years. In that time she has supervised the casting of *Show Boat* (Toronto), *Kiss of the Spider Woman* (Toronto, London, NY), *Joseph and the Amazing Technicolor Dreamcoat* (Canada, Minneapolis, Chicago), *Aspects of Love* (Canada, U.S. tour) and the Canadian nat'l touring production of *The Phantom of the Opera*, as well as replacement casting for the original Toronto production of *The Phantom of the Opera* and *The Music of Andrew Lloyd Webber in Concert*. Prior to joining Livent, Miss Russell worked as a freelance casting director and was the National Casting Director for CBC Radio. Miss Russell has been the Artistic Associate to Artistic Director Eddie Gilbert at Centre Stage Company, where she was in charge of casting as well as serving as administrator of their Theatre Hour Company, and Assistant Director of *The Philadelphia Story* and *The False Messiah*.

ARNOLD J. MUNGIOLI (*Director of Casting and Creative Development*) is proud to be entering his third year with Livent, for whom he has cast two companies of *Show Boat* and also worked on *And the World Goes 'Round*, *Kiss of the Spider Woman* and *Joseph and....* Additional pro-

jects include Anne Bogart's *Marathon Dancing*, *Riverview* (Chicago's Goodman Theatre), *As You Like It* (NYSF), the Emmy Award-winning "Citizen Cohn" and the Coen Brothers' film *The Hudsucker Proxy*. He has directed with Circle Rep and Manhattan Class Company, primarily focusing on the development of new works by emerging playwrights such as Alan Ball, Dan Kagan, Thearesa Rebeck and Jacquelyn Reingold. Credits also include work with the TSOA's Musical Theatre Program, The Harburg Foundation, The Musical Theatre Project and The National Music Theatre Network. Arnold relocated to Toronto in 1993 to become an active part of Livent's creative team.

FRANK P. SCARDINO. (*General Manager*) Since joining Livent as head of production, has been responsible for *The Phantom of the Opera* (Toronto & int'l tour), *Joseph* with Donny Osmond, *Kiss of the Spider Woman* (B'way & tour), *Aspects of Love* (tour) and *Show Boat* (Toronto). Previously, Mr. Scardino headed his own NYC firm serving as management or producer for over 50 productions B'way, Off, nat'l and regional and was formerly General Mgr. of Jujamcyn Theatres and Productions. Currently... *Sunset Blvd.* in Toronto.

PETER W. LAMB (*Technical Director and Production Manager*) began his association with Live Entertainment of Canada Inc. with the Toronto production of *The Phantom of the Opera*. He was also Technical Director and Production Manager for the Canadian touring production of *The Phantom of the Opera*, *Joseph and the Amazing Technicolor Dreamcoat* and the Toronto production of *Show Boat*. Previously, he was Production Manager and Technical Director at The Stratford Festival in Stratford, Canada. Mr. Lamb is the recipient of a Tyrone Guthrie Award.

LIVE ENTERTAINMENT OF CANADA, INC. (*Producer*) is headed by Chairman and Chief Executive Officer Garth H. Drabinsky and President Myron I. Gottlieb. Mr. Drabinsky was born in Toronto in 1949. He received his LLB from the Univ. of Toronto in 1973, and was called to the

WHO'S WHO IN THE CAST

Ontario Bar with Honours in 1975. In 1979, Mr. Drabinsky co-founded, with Nat Taylor, Cineplex Odeon Corporation, which grew to become one of North America's largest film exhibition companies. Mr. Drabinsky served as President from 1980, Chief Executive Officer from 1982 and Chairman of the Board from 1986. In 1988, he formed The Live Entertainment Division of Cineplex Odeon and was responsible for restoring the Pantages Theatre to its original 1920s splendour. In 1989, Mr. Drabinsky and Mr. Gottlieb purchased the division and re-established it as Live Entertainment of Canada Inc. (Livent). Mr. Drabinsky gained a creative insight into the movie business as a producer of a number of successful motion pictures from 1977 to 1981, including *The Silent Partner* with Elliot Gould and Christopher Plummer, *The Changeling* starring George C. Scott, and *Tribute* with Jack Lemmon and Lee Remick, for which Mr. Lemmon received an Academy Award nomination in 1981. Live Entertainment of Canada Inc., listed on the Toronto Stock Exchange, is the only publicly-traded commercial live theatre production company. A significant part of Livent's success has been due to the ongoing creative collaboration between Mr. Drabinsky and veteran B'way director, Harold Prince, which began in 1988 with the Toronto production of Andrew Lloyd Webber's *The Phantom of the Opera*, and now has the distinction of being Canada's longest-running musical, and resulted in Kander and Ebb's internationally-acclaimed *Kiss of the Spider Woman*. *Kiss* was the recipient of seven 1993 Tony Awards including Best Musical, as well as the 1993 Drama Desk, New York Drama Critics' Circle and Outer Critics' Circle awards for Best Musical. Livent's new production of *Show Boat* premiered on October 17, 1993, as the inaugural production of the North York Performing Arts Centre in Metropolitan Toronto and on B'way won five 1995 Tony Awards including Best Revival of a Musical. Among Livent's other numerous productions are *Joseph and the Amazing Technicolor Dreamcoat* (starring Donny Osmond), Robin Phillips' new staging of *Aspects of Love* and

The Music of Andrew Lloyd Webber in Concert. In November 1995, Livent will co-produce, with The Really Useful Theatre Company, the Canadian premiere of Andrew Lloyd Webber's musical *Sunset Boulevard* at the North York Performing Arts Centre. Livent acquires domestic and international rights to musical works and produces, licenses and markets these properties for live theatre and other forms of entertainment in Canada and throughout the world. The Corporation owns and operates Toronto's historic 2,250-seat Pantages Theatre, and operates and manages the three-theatre, 3,000-seat North York Performing Arts Centre, where a separate company of *Show Boat* is still playing. Livent programs full seasons of concerts and recitals by the world's most illustrious musicians and performing artists at the Centre's critically-acclaimed Recital Hall. In July 1994, construction began on a new \$24.5 million, 1,800-seat theatre in Vancouver, British Columbia. Livent will manage and have both a substantial interest in the theatre and significant profit involvement. The theatre is scheduled to be completed in late 1995. Livent has staged its productions in Toronto, Vancouver, in London's West End, Vienna, on B'way, Chicago, throughout North America and Honolulu. In 1995, Livent will co-present the Canadian international touring production of *The Phantom of the Opera* in the Far East.

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

OPENING NIGHT: OCTOBER 2, 1994

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GENERAL PRESS REPRESENTATIVE
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Anne Allan / Madeline Paul
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Beth Russell/Arnold J. Mungoli

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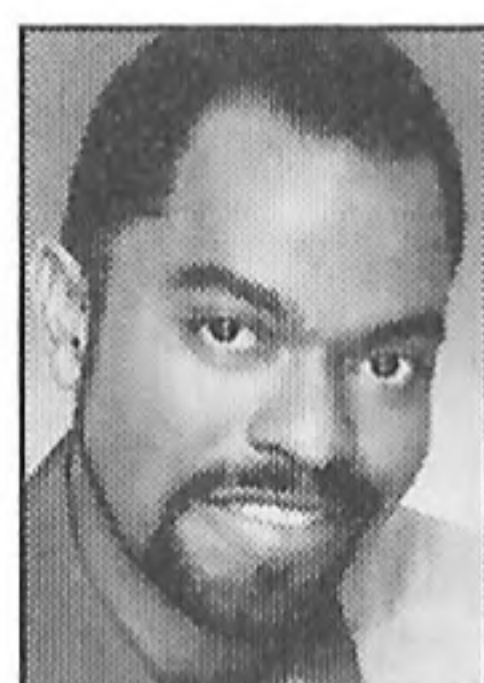
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Production Sound Ron Sinko
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A THEATREGOER'S NOTEBOOK

by Kathy Henderson

FATHER'S DAY Politely but firmly, Donald Moffat rejects any suggestion that he's playing the villain in the Tony Award-winning revival of *The Heiress*. "Nobody's the villain," says Moffat, who picked up a fresh batch of good reviews for replacing Philip Bosco as Dr. Austin Sloper, the domineering father of the shy heiress played by Tony Award-winning Best Actress, Cherry Jones.

"He just wants the best for his daughter, and she can't measure up, poor thing," says Moffat. "He's got a lot of romantic ideas about what a girl should be. There are a lot of fathers like that. It's a case of misplaced love and an inability to deal with things in a proper way, but there's nothing villainous about it."

Moffat has had better luck with his own four children, all grown and the parents of his nine ("going on ten") grandchildren.

"They're on both coasts, and I get to see them when I go back and forth for work," says the busy actor, who recently played the President of the United States in *Clear and Present Danger* and a rare romantic role opposite Olympia Dukakis in the TV miniseries "Tales of the City."

Born in Plymouth, England, Moffat graduated from the Royal Academy of Dramatic Arts but has lived in America since making his Broadway debut in *Under Milk Wood* in 1957. "I became an American citizen on March 3," he says. "I'd always been active politically, and after 38 years, I figured that the country needed my vote." □



T. CHARLES ERICKSON

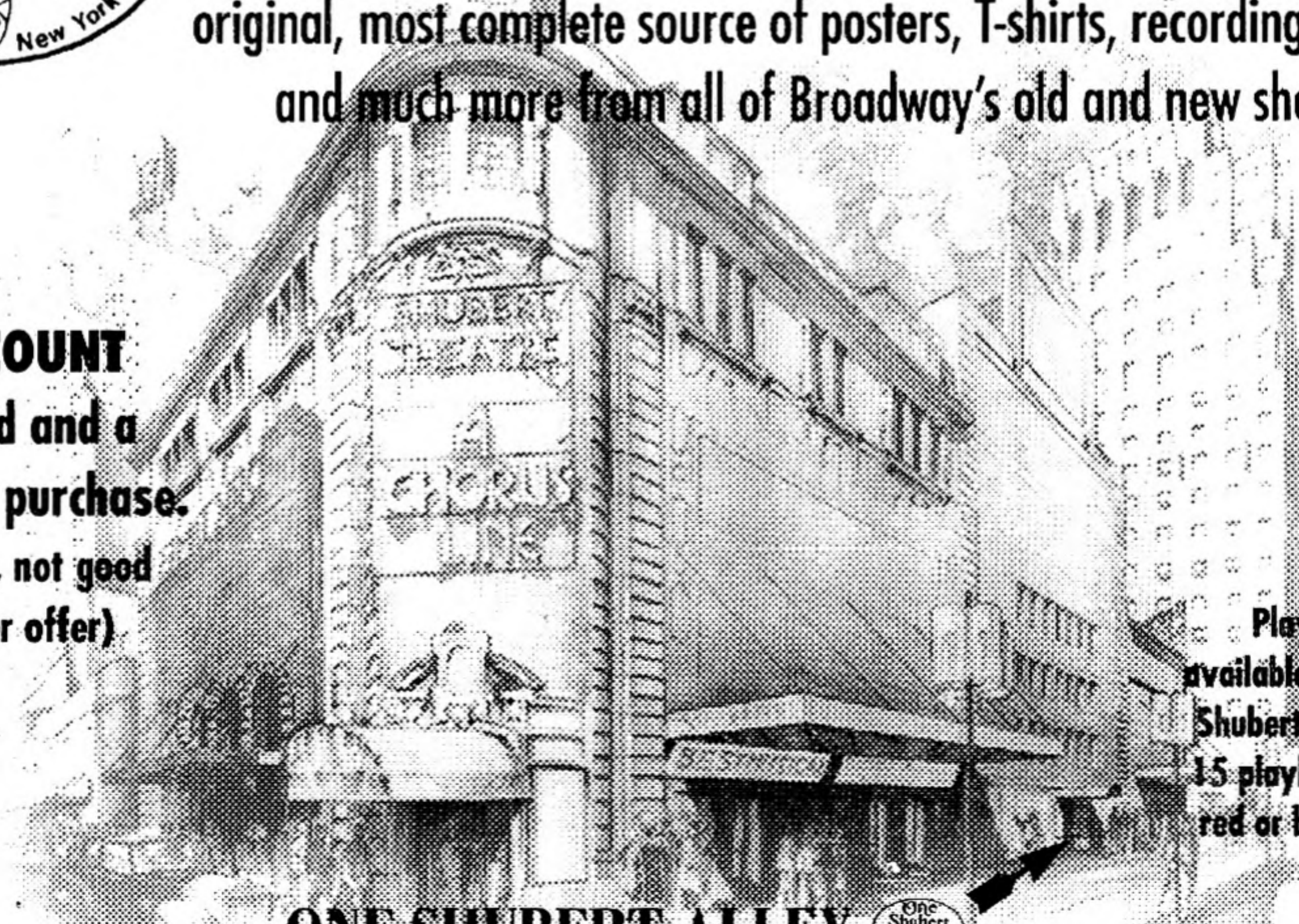
Donald Moffat is not *The Heiress's* villain



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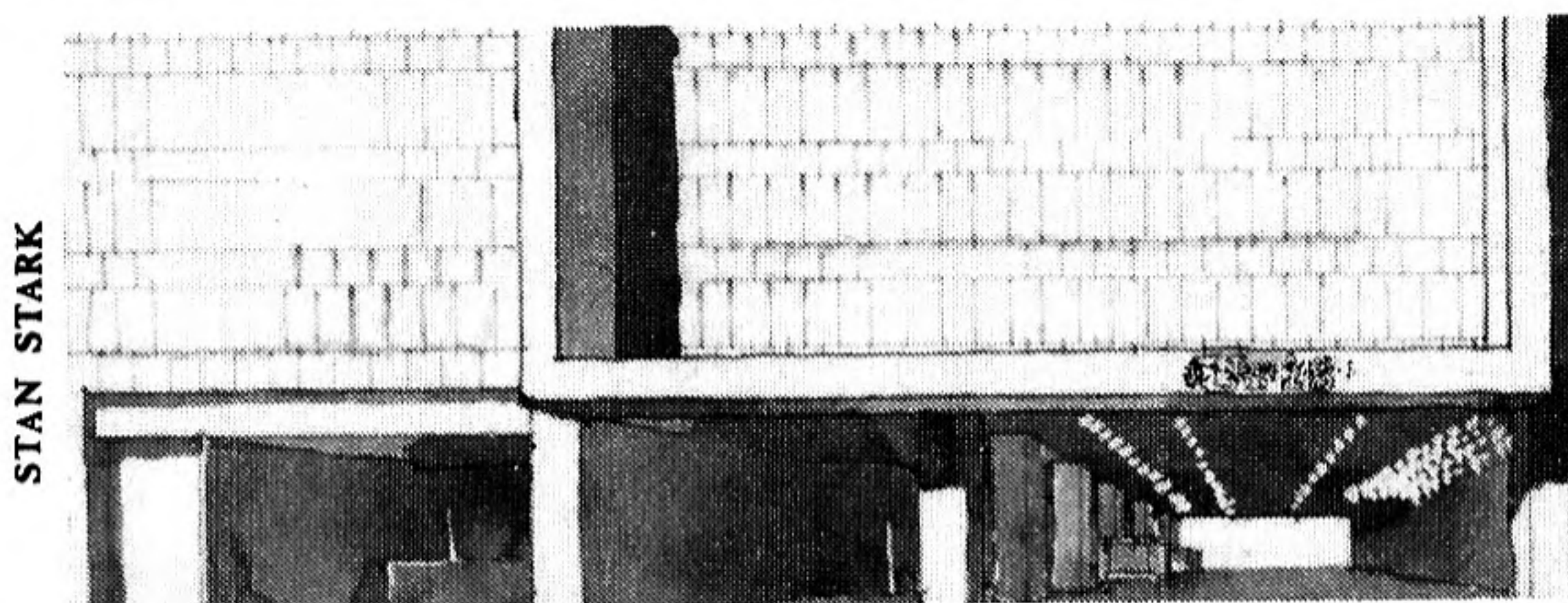
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AT THIS THEATRE



GERSHWIN THEATRE

This theatre opened as the Uris on November 28, 1972, and was the first new legitimate theatre built on Broadway since 1928. A 30-year lease was taken on it by Gerald Oestreicher, and the opening production was a space musical called *Via Galactica*.

For over two decades this house, rechristened the Gershwin on June 5, 1983, has showcased spectacular musicals, concerts, ballets and plays. Its most recent tenant was a limited engagement of *Tommy Tune Tonite!*, starring the popular dancer. The colorful Moscow Circus cavorted here in 1991. In 1990 *Fiddler on the Roof*, starring Topol as Tevye, won the Tony for Best Revival.

A lavishly mounted stage adaptation of *Meet Me in St. Louis* arrived in 1990 with some additional songs written by Hugh Martin and Ralph Blane, who had created the famed MGM movie score.

Starlight Express, with music by Andrew Lloyd Webber and lyrics by Richard Stilgoe, rolled in in 1987 with skilled skaters zooming all over the theatre on an ingenious set by John Napier.

In 1985 *Singin' in the Rain* was adapted for the stage by Comden and Green from their original MGM screenplay, with vintage songs by Arthur Freed and Nacio Herb Brown. A highlight was Don Correia re-creating the Gene Kelly number, "Singin' in the Rain" with real rain onstage.

The RSC headed by Derek Jacobi and Sinead Cusack distinguished themselves in 1984 in *Cyrano de Bergerac* and *Much Ado About Nothing* with Jacobi winning a Tony for his Benedict in *Much Ado*.

The classic *Show Boat* docked here in 1983 with Donald O'Connor at the helm as Cap'n Andy. The long-running hit *Annie* moved here in 1982, and in 1981 the rollicking New York Shakespeare Festival production of *The Pirates of Penzance* won Tonys for Kevin Kline, director Wilford Leach and as Best Revival. That same year, Rex Harrison, Milo O'Shea, Nancy Ringham and Cathleen Nesbitt returned in a sumptuous revival of *My Fair Lady*.

The sensational 1979 *Sweeney Todd* by Stephen Sondheim and Hugh Wheeler, directed by Harold Prince, starring Angela Lansbury and Len Cariou, won eight Tonys, and in 1977 Yul Brynner and Constance Towers triumphed in a revival of *The King and I*. The Houston Grand Opera brought its thrilling production of Gershwin's *Porgy and Bess* in 1976 with sections never before performed and received a Tony Award for Best Revival. Another opera, Scott Joplin's *Treemonisha*, also a Houston Grand Opera production, was performed here for the first time and proved the novelty of the season. During 1973 there was a stage version of the musical *Gigi*, starring Alfred Drake, Daniel Massey, Agnes Moorehead and Karin Wolfe; a revival of Romberg's *The Desert Song*; and a popular musical version of the play *Two for the Seesaw*, called *Seesaw*, with Tommy Tune winning a Tony.

Among superstars who made concert appearances here: Bing Crosby, Nureyev, Margot Fonteyn, Sinatra.

The Gershwin also houses the Theatre Hall of Fame.

Space limitations prevent us from mentioning all the productions which have played this theatre



The assorted characters in the musical *Grease!* have always been identified more by their ability to do the hand jive and speak with proper syntax—or lack thereof—than by any sort of specific ethnicity. But when Cuban-born pop star Jon Secada joined the cast of the Tommy Tune-Jeff Calhoun Broadway revival at the Eugene O'Neill Theatre last month, Danny Zuko began combing his hair to a decidedly Afro-Latin beat.

JON SECADA adds Latin spice to *GREASE!*

"I want to add some spice," said the 32-year-old Secada recently, settling into a chair at the theatre during a break in rehearsals. "Right now, I'm just very anxious and very excited about getting things right, but once I'm comfortable, I want to incorporate some ethnic rhythms that will be appropriate to the character."

Appearing on Broadway is "a dream come true," added the smooth rhythm-and-blues belter who raced to the top of the charts with his first two solo albums featuring such hits as "Just Another Day" and "If You Go." Born to a black father and Hispanic mother, Secada immigrated to Miami (from Havana) when he was eight. Earning a masters degree in jazz theory and vocals at the University of Miami, he first started teaching, but his destiny took a fateful turn when he was introduced to pop singer Gloria Estefan and her husband Emilio, who both recognized star qualities in Secada's sultry looks and sassy vocal style. Since his debut in 1992 the young singer has made good on that potential, winning a huge following in Latin America and the United States.

Long before he was tapped for the pop world, Secada was enamored with theatre, having appeared in light musical fare in college, which whetted his appetite for a Broadway debut. "I was a *Grease!* fan," he recalled. "I saw the movie half a dozen times, knew all the songs, so when this opportunity came up, I grabbed at it. I like Danny Zuko's toughness and sassiness."

Though Secada's stage persona in concert is just as tough and sassy, he claims

to be rather "mellow and extremely shy" when away from the spotlight, a respectful and dutiful son to his parents who inculcated in him "a strong belief in blind faith, perseverance and hard work." "We came to this country with nothing, so I feel blessed and take nothing for granted," said Secada. "We beat the odds, and we did it through prayer and positive thinking."

Yet, while his personality may be mellow, Secada's ambition is keen. He has a new album, a set of ballads, à la Nat King Cole, and intends to work in the recording studio during his six-month stint in *Grease!* But he also hopes that *Grease!* may lead to more opportunities in the theatre as well as to film and television. In his opinion Latin and black performers are getting more and better opportunities as the casting barriers come down and America's melting pot melts even more. "I respect that vision from producers and directors," he said. "I believe that can attract a whole new audience to the theatre."

Given the way in which Secada galvanizes his concert audiences, his film and theatre image is likely to capitalize just as much on the sexy Afro-Cuban rhythms he expresses so effortlessly. Currently single, Secada said that his music is nothing if not romantic and passionate. While the pop star sings in both Spanish and English on his albums, he makes love, he said, in "Spanglish," a hybrid of both languages. "There are things you say," he added with a shy smile, "that just sound sexier and more romantic in Spanish." □

by Patrick Pacheco

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From Cats to The Heiress, Paul Huntley's wigmaking handiwork is on view virtually all over Broadway

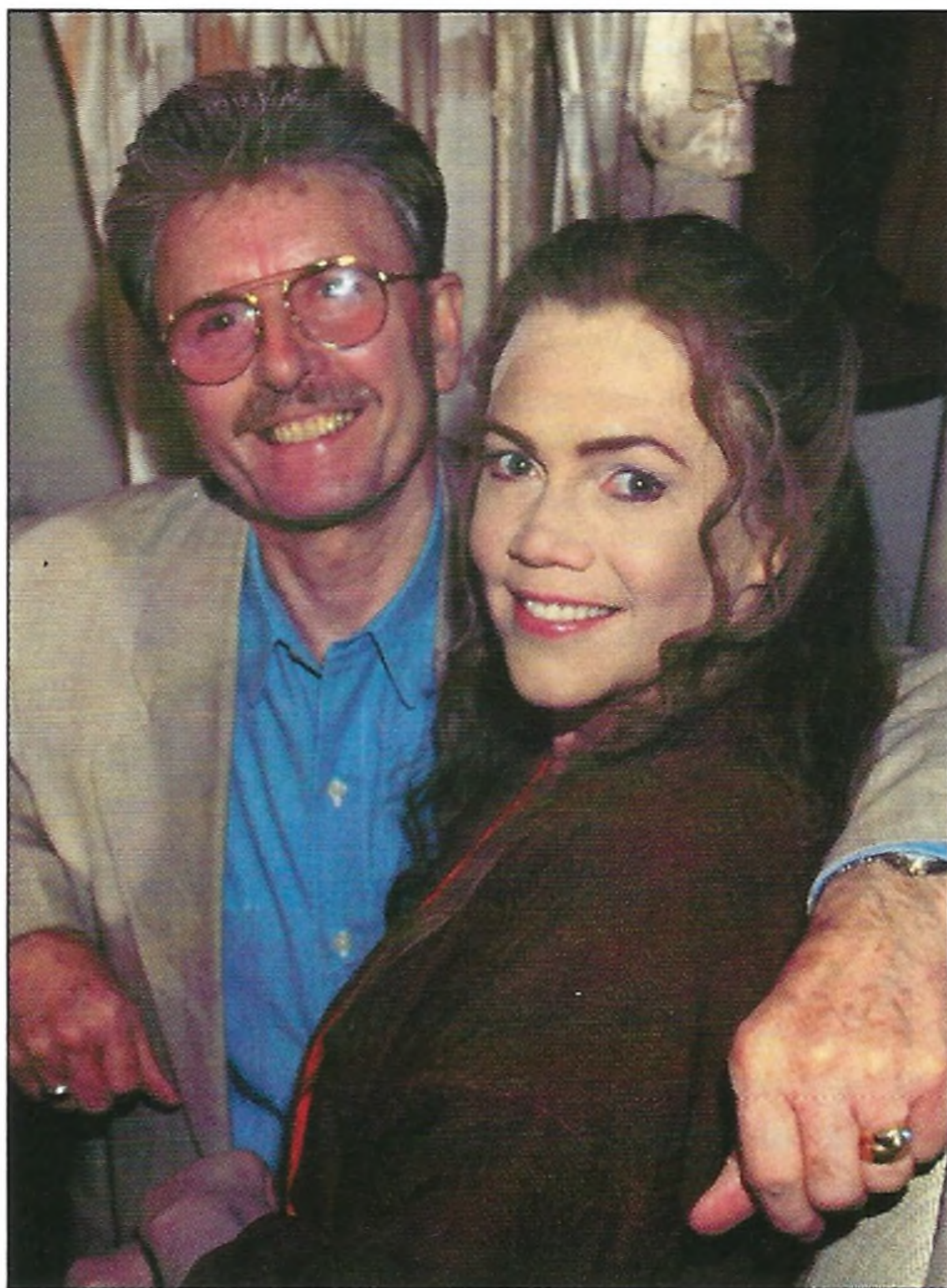
My favorite example of stage sensuality occurred almost 20 years ago, a few minutes into Irene Worth's revival of *Sweet Bird of Youth* when Alexandra Del Lago, an aging movie queen in flight from lost fame, awakes to her day, sits upright and tosses her hair back with an erotic arrogance that says she's still master and mistress of her bed. That lovely, defining moment made me a slave to Irene Worth for life—and she did it with her own hair!

The less Worthies require wigs. This is one of Broadway's better-kept secrets—and those who practice this covert art are, by and large, content with their anonymity. For this reason the mantelpiece in Paul Huntley's workshop brownstone is embarrassingly bare of prizes—and probably will remain so if he has the deciding vote. He could be the Edith Head of Hair, but modesty forbids. He'd rather keep the secret than take credit for it.

Huntley's wigs have transformed three of this year's four Tony-nominated Best Actresses—including the winner (Cherry Jones of *The Heiress*). Also Kathleen Turner in *Indiscretions*. And Glenn Close, now Betty Buckley, in *Sunset Boulevard*. He has wigs on the way for Debra Monk in *Company* and Julie Andrews, Rachel York and Tony Roberts in *Victor/Victoria*.

A lot goes into the making of a wig so that it properly reflects the ways of the wearer. "I like always to read the script," says Huntley, "and, of course, I work very closely with the costume designer and the director. It's quite a collaborative thing."

The cascade of curls enveloping Kathleen Turner in *Indiscretions* was arrived at that way. "The costume designer asked me to produce something that he felt was right for the character and the actress



STARLA SMITH

Paul Huntley backstage with *Indiscretions*' Kathleen Turner

because it *was* Kathleen Turner playing it. The character is slightly wild and looks a little like an unmade bed, so what we derived was that she never cut her hair, that she just had that textured hair to begin with and pinned it up so it looked like it had just happened. Of course, it doesn't just happen. It's a very creative way of achieving it."

The wig Eileen Atkins wears in this play is not that different from her own hair, but, noted Huntley, "in Eileen's case it was absolutely right for the character—the wig. Her own hair wouldn't have done what the character's hair had to do."

Huntley's handiwork is virtually all over Broadway—great tufts of it outside the Winter Garden. No, *Cats* didn't set the most-hair record for his Broadway shows. *Dreamgirls* did: "There were about 190 wigs. They were the sixties-kind of teased, flamboyant hairdos, so they required a great amount of hair in them."

by Harry Haun

The call to his craft came early, if obliquely, for Huntley: "At the age of six I remember reading in one of my mother's movie magazines an article about the Westmores—the make-up people in Hollywood. I saw an actress made up as an old woman and thought, 'Well, this is magic, and this is what I want to do.'"

His first move toward the magic was as an actor in regional theatres and rep companies. In time he answered the ad that changed his life: assisting (and training with) Stanley Hall, who had been a make-up artist for Alexander Korda and had done the wigs for Charles Laughton's *Henry VIII*. "It was a natural progression, doing character make-up, which is all a part of putting wigs on and funny mustaches . . . because I had been an actor, I have a natural rapport with actors."

"My first job was Vivien Leigh as Lady Teazle in *The School for Scandal*. She and Larry Olivier were doing a special benefit at the RADA school, and I was asked to do their powdered wigs. I almost fainted. I think Cecil Beaton designed that production. I just executed his design."

Great names like those followed his next 45 years of wigmaking—Edith Evans, Margaret Leighton, Irene Worth and the actress whose portraits line his living room: Margaret Lockwood. His work seeped into admiring consciousness on these shores when British plays came to Broadway with stars in Huntley wigs. Mike Nichols's 1973 *Uncle Vanya* brought him over, and he set up wig shop here.

Now he works out of a special haven off Riverside Drive where his Old World garden out back resembles the dense *Green Mansion* foliage, replete with a running water fountain. Clearly, civility and serenity reside here. "That's what they love. When we started *Sunset Boulevard*, we did make-up and hair here, and Anthony Powell, the designer, photographed Glenn in this garden. Those are the pictures on the set as she goes up the staircase."

Linda Lavin, who wears two of his wigs in *Death Defying Acts*, was recently transported when she dropped by to try out a new wig for a TV-movie. Peering deep into the mirror, she spoke hypnotically: "Well, there is that lady." □

NEW STAR ON THE BOULEVARD

Continued from page 15

who are younger and need support."

It was after her stint in television that Buckley returned to New York, poised for her chance at diva status, and landed the role of Grizabella in the now-and-forever musical *Cats*. It was her first associ-



FRANCESCO SCAVULLO

Buckley as Norma in *Sunset Boulevard*

ation with *Sunset* composer Lloyd Webber, who has this to say about her: "Simply, she has one of the finest 'belt' voices I have ever worked with. Not only can she take the roof off any theatre with her power, but she can also use her voice with great delicacy and tenderness."

Portraying Grizabella, Buckley believes, was her equivalent of earning a master's degree: "I felt like working with Gillian Lynne, Trevor Nunn and Andrew Lloyd Webber, who are such masters of their crafts, was like an apprenticeship for a master's thesis. And that same year I did *Tender Mercies*, the film. And those two pieces, Grizabella and Dixie Scott [her character in *Tender Mercies*], were my master's thesis, and after that I felt really confident. I could look at both of those pieces of work and say, 'I know what I'm doing now.' Before that I was a student." And the graduate, after years of honing and perfecting her skills, was rewarded with raves for her magical and Tony-winning interpretation of "Memory."

Buckley tends to get raves for all of her musical endeavors. Even for her work in one of Broadway's most expensive flops, *Carrie*, *The New York Times*'s Frank Rich wrote, "... the fiercely concentrated Ms. Buckley brings theatrical heat . . . After a theatrical decade that has taken her from *Cats* to [*Carrie*], the time has come for Betty Buckley to receive a human musical as her heavenly reward." And, it seems, *Sunset Boulevard* is just that musical, first in London and now in New York. Betty Buckley's come home. At last. □

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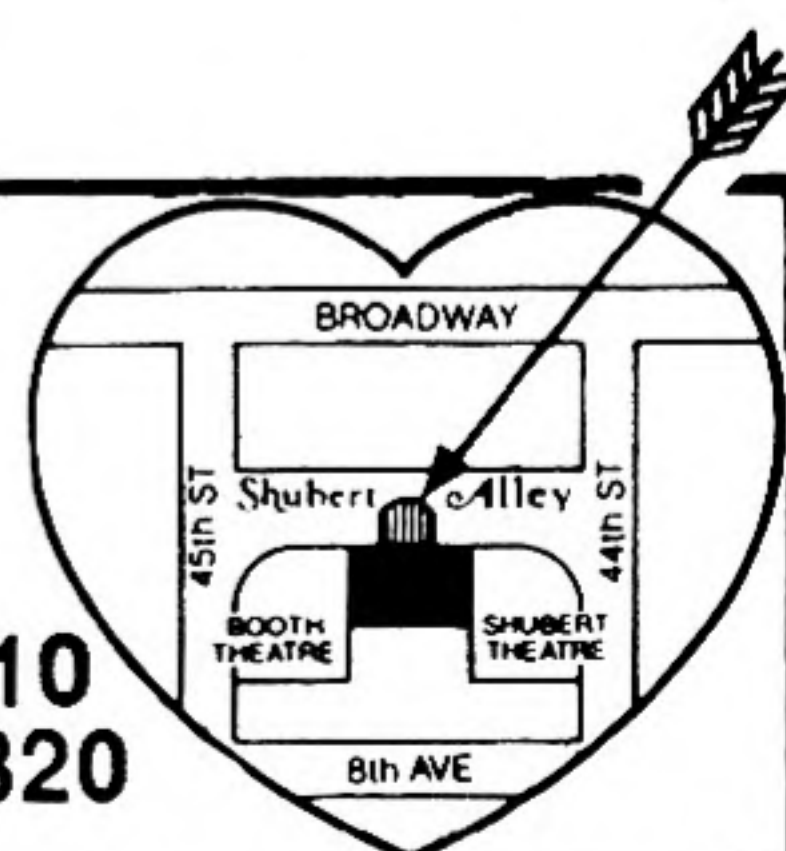
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• CELEBRITY CHOICE •



CHERRY JONES
(Catherine in
The Heiress
at the Cort
Theatre) chooses
THE RAINBOW ROOM,
30 Rockefeller Plaza
at 49th Street

Still the *ne plus ultra* of Manhattan's dining-and-view spectaculars, the legendary Rainbow Room (now a glamorous 60 years old) is beguiling admirers with a whirl of midsummer merrymaking atop Rockefeller Center.

This Hollywood-set of a sparkling Gotham night club offers such high-quality specialties as lobster Thermidor, spiced red snapper, roasted salmon and baked Alaska along with that magical ambiance. Betty Buckley, John Travolta, Tommy Tune, a passel of U.S. Presidents . . . the *world* has been entranced here!

A pre-theatre dinner, prix fixe at \$38.50, is offered Tues. through Sat., and from 7:30 P.M. on, a full band takes over for an evening of romantic dancing, continuing through late supper (after 10:30 P.M.).

This month, watch for Nell Carter and Vic Damone at Rainbow & Stars next door. And do cocktails at glorious Promenade Bar, a nocturnal high spot.

THE RAINBOW ROOM is open Tues.-Sat. 5:30 pm-1 am. Sun. 6 pm-midnight (closed Mon.). A la carte dinner entrees \$28.50-\$35. Fine wine list. Priv. parties. Jacket & tie req. Maj. cred. cds. Res. nec. **632-5000.**



BARBARA BARRIE
(Renee in
After-Play at
Theatre Four)
chooses
THE SEAGRILL,
Rockefeller Plaza,
50th St.

The SeaGrill, already an estimable Rockefeller Center treasure, has benefited from a new face-lift—which goes well beyond the handsome interiors. Chef Ed Brown, formerly of the fine Tropica, has created a lighter, more contemporary menu in perfect accord with the updated settings.

NBC's Al Roker and cast members of the Roundabout Theatre have tasted The SeaGrill's exceptional innovations, which reflect Brown's penchant for melding disparate ingredients, such as poached crab meat and scallop parfait. The results soar.

Winners culled from varied menus—including the prix fixe complete dinner at \$42—are the supreme Baltimore crab cakes, pan-seared guinea hen, moist grilled Maine lobster, exquisite Dover sole and salmon carpaccio.

Desserts, always a hallmark of Restaurant Associates' establishments, highlight milk chocolate tower with white chocolate ice cream topped with cocoa sauce. Ahh!

THE SEAGRILL is open Mon.-Fri. noon-3 pm; 5-10 pm. Sat. 5-10 pm. (dinner only). Closed Sun. A la carte dinner entrees \$23-\$29. Daily specials. Superior wine list. Priv. parties. Jacket & tie sug. Cred. cds. Res. adv. **246-9201.**

• AFTER THEATRE •

VICTOR'S CAFE 52 That recent scorcher made us cool it at this fun Caribbean/Cuban retreat, via satisfying dinner in the skylit patio. Cold appetizers, salads and light seafood dishes gave way to a palette of colorful cocktails at the bar, where the languorous decor appealed to our party's cigarette smokers. Open weekdays till midnight. Fri., Sat. till 1 A.M. 236 W. 52nd St. **586-7714.**

EL QUIJOTE At El Quijote in the famed Chelsea Hotel, post-theatre goers are buzzing down for owner Manny Ramirez's tapas menu, his vaunted fish, lobster and meat creations, his humdinger desserts. Just added are a stuffed scallops specialty dish; and beautifully flavored steaks—T-Bone, sirloin and Porterhouse—rivaling the best uptown steakhouses. Open late seven days. 226 W. 23rd St. **929-1855.**

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